ANIMAG

THE MAGAZINE OF JAPANESE ANIMATION

$5.95

3

VOL. 2

LEGEND OF THE GALACTIC HEROES

NADIA

RECORD OF LODOSS WAR

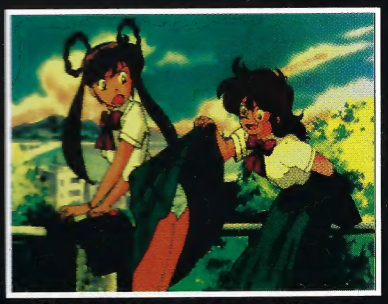
GUDAM 0083: STARDUST MEMORIES

ANIME EXPO COVERAGE

Looking for Excitement?

Sex?

Violence?



Or other matters of public interest?

Yohko Mano isn't, but somehow they all keep finding her. Of course, these things happen when you're the 108th generation of a family of professional demon hunters ... it's just too bad that no one informed Yohko about all this BEFORE the forces of evil decided to eliminate her before she can become

Devil Hunter Yohko

WITH SOME FAMILIES, IT JUST RUNS IN THE BLOOD!

Attention Anime Fans! At last, the wait is over! Devil Hunter Yohko, the animated comedy/horror masterpiece from Japan, is now available in a deluxe english subtitled edition on VHS Hi-Fi stereo videotape. For further information, contact your local animation retailer, or call or write: A.D. Vision, 2709 Chimney Rock, Houston, TX 77056 • 713-965-0886.

ONLY FROM

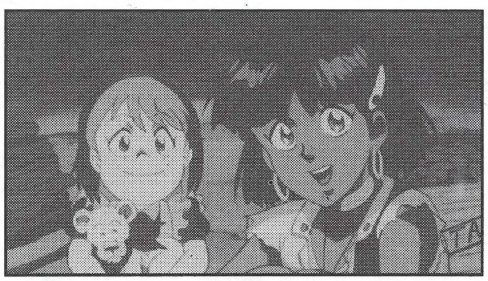
A.D. Vision

Digitally Transferred, Digitally Mastered. Contains Nudity, Violence and Adult situations. Devil Hunter Yohko ©1990 N.C.S.•TOHO CO., LTD. For sale in the U.S.A. only.

Contents

Volume 2
Issue No 3

12 Nadia: The Secret of Blue Water
A blend of fantasy, comedy, and romantic history, *Nadia*'s charming tale is loosely based on Jules Verne's classic adventure stories



Other Features

3 Animation Update
Raven Tengu Kabuto
Bastard
Three Beastketeers

6 ANIME EXPO '92
ANIMAG take a look at America's largest all-anime convention

20 Mongo's Manga
A renegade nuclear submarine causes international havoc in Kaiji Kawaguchi's now-classic manga series *Silent Service*

24 Rendering Animation at U.S. Renditions
A look at one of the first U.S. companies to brave the American market with subtitled and dubbed anime

30 Lodoss War
The battle for Lodoss is joined as good and evil vie on the cursed island. Second in a two-part article

36 Legend of the Galactic Heroes
Yoshiki Tanaka's groundbreaking stories of lonely warriors among the stars

46 Gundam 0083: Stardust Memory
The eternally popular saga of love and war continues in this tale of a stolen Gundam

55 Animated Plastic
Have you ever wanted to build your own garage kits? You should know what you're getting into first. First in a series

58 Mecha File
"Steampunk" and high technology combine in *Nadia*'s fantastical mecha

STAFF

Managing Editor
Matthew Anacleto

Editor
Dana Kurtin

Art Director
Tony Del Grosso

Layout and Design
Matthew Anacleto
Tony Del Grosso
Dana Fong

Senior Translator
Toshifumi Yoshida

Translators
Takayuki Karahashi
Yoshiyuki Karahashi

Fan Correspondence
Dana Fong

Cover
Maiko Lin

Art on pages 12, 13
Kwong Sui

Art on pages 46, 47
Schulhoff Tam

Photographer
Julie Davis

SD Staff
Julie Davis

Special Thanks to
Grant Kono
Kwong Hui
Kwong Sui

Published by
Malibu Graphics Publishing Group

Publisher
David Olbrich

President
Scott Rosenberg

Editorial Offices
ANIMAG
P.O. Box 31492
San Francisco, CA 94131

Malibu Graphics
5321 Sterling Center Drive
Westlake Village, CA 91361

ANIMAG, ISSN 014596860 is published quarterly by Malibu Graphics. POSTMASTER: Send address changes to Malibu Graphics, 5321 Sterling Center Drive, Westlake Village, CA, 91361. ANIMAG is a publication of Malibu Graphics, all rights reserved. The following copyrights and trademarks are the property of their respective owners: Stardust Memory © Sotsu Agency, Sunrise; Scilent Servise © Kodansha,Kaiji Kawaguchi; Record of Lodoss Wars © Kadokawa; Legend of Galactic Heros © Yoshi Tanaka, Tokuma Shoten,Tokuma Japan Communications & Kitty Films; Nadia: Secret of Blue Water © NHK, Sogo Vision, Toho.

Translating Fallacies

I'm sure that every Japanese animation fan has had, at some point, a problem with a translation.

Take names, for example. Anyone with an anime album knows that the English translations the Japanese sometimes provide are usually poetically garbled, often with spellings that totally defy English phonetical rules. And yet there are those fans who insist that these spellings are correct *simply because they are in print* and who refuse to believe that any native English-speaker could provide a more accurate rendition of the word.

Unfortunately, this belief is quite simply baloney. The Japanese writers who created that translation may have had only a passing knowledge of English, the same way that many American fans have only a smattering of Japanese. Suppose you were a first-year Japanese language student and you translated into Japanese the names of the main characters from **Gone With the Wind**. Could you swear that you had rendered the words "Scarlett" and "Rhett" with the utmost phonetical accuracy? And, if you hadn't, would you want legions of people accepting your mistakes as the utter, incontestable truth?

But this translating fallacy extends far beyond just the English renditions provided in Japanese anime books. It applies to the anime translating industry as well.

I have spoken to fans who believe that a word-for word-translation is the most accurate translation, and that any deviation from it constitutes a radical alteration of a sentence's original meaning.

This is simply not true.

Why? Because that defeats the entire point of a *translation*. A translation is not merely a stiff recital of a foreign language's substance—it is a *conversion* of that sentence into another language. A true translation is not only accurate, but it *sounds well in the language into which it is being translated*. In short, the best translation is one that reads as if it were never written in another language.

Sadly, current translations of Japanese animation on the market today pay little or no heed to what a good translation truly is. Instead, they either stick to the coveted "word-for-word" mentality—usually with awkward, unwieldy results—or entirely alter the story and content of the original work. And while some oversights are excusable due to limitations of time or money, it can become extremely frustrating for fans to see works they once enjoyed in Japanese transformed into parodies with stiff, stilted, laughable dialogue.

Professional American translators often state that their only goal is to advance anime as an art form. But their end products completely deny this claim. How can they be advancing an art form when the dialogue they produce is stilted and embarrassing? Do they think the audience, accustomed to hearing and reading fluid English, won't recognize stiff phrasing or awkward wording when they hear it?

Some fans feel that the very fact of translation is the problem. Anime, they state, should be left to stand on its own; changing it in any way only does it irreparable harm. But the fact is, translating is probably the *only* way to entice the general public into watching Japanese animation. It is extremely difficult to get the American viewing public to pay to watch *any* foreign film, much less an animated one. If Japanese animation is to gain any legitimacy at all, it has to be in a form easily digestible to the American public.

So the single most important fact about translation is this: *shoddy translation jobs only hurt any possible market anime may have*. A bad translating job completely eliminates those very viewers—the general American viewing public—who could give Japanese animation the recognition it deserves.

But poor translating jobs do more than just alienate non-fans—they disappoint existing fans as well. Animation lovers will not purchase a second or a third videotape if the first disappoints. And even the best animation cannot make up for hammy dialogue, bad voiceovers, or crippled subtitles.

And thus the translation industry effectively shoots itself in the foot. Not only do awkward translations not create new fans, but they actively discourage the established market that anime translations depend on to survive!

But good translations *are* possible. Anyone who has read one of the many well-done, popular translated manga on the American comics scene knows that there is a way to translate without losing either the integrity or the readability of the original work. The same *must* be true for anime as well.

Eventually, the anime translators will realize what the comics market has already learned: that well-translated works of redeeming merit will stand out and succeed, and the rest will simply fail. Anime fans are no longer so desperate for translated material that they will buy anything regardless of quality or price. It is no longer a sucker's market.

Do you have a problem with a translation? Then speak up. Japanese animation will never reach the legitimacy it deserves without the support and influence of those who know what true quality really is.

Dana Kurtin
Editor

ANIMATION UPDATE

Raven Tengu
Kabuto

First animated and broadcast on Japan's state-owned satellite channel NHK, *Raven Tengu Kabuto* is now back as an OAV soon to be playing in Japanese video rental stores near you.

Based on the comic of the same name, *Kabuto* is an exotic, wildly original fusion of traditional Japanese mythology and cyberpunk technology in a world that is not quite either. Incorporating a driving rock-music score, *Kabuto* is the latest fast-paced entry into a world only Terasawa could create.

Legendary swordsman Raven Tengu Kabuto revisits the castle town of Sado where he had once trained nearly ten years ago. Sado, it seems, has been taken over by a tyrannical sorceress named Tamamushi and her henchman Gadget Master Jinnai.

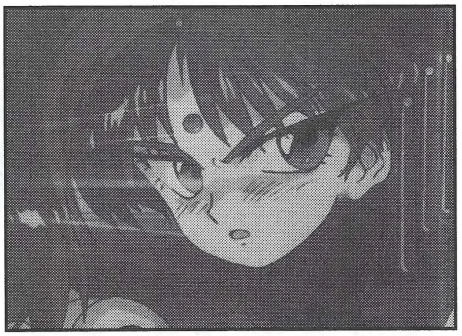
Princess Ran, the lovely and rightful ruler of Sado, has been kidnapped by Tamamushi and is being kept under wraps deep within the castle. With the mystical blade "Hiryu" in hand (said to be able to cut five inches away even without touching), Kabuto must battle Tamamushi's "Black Spider" troops and Jinnai's evil gadgets to rescue the Princess and restore order to Sado.

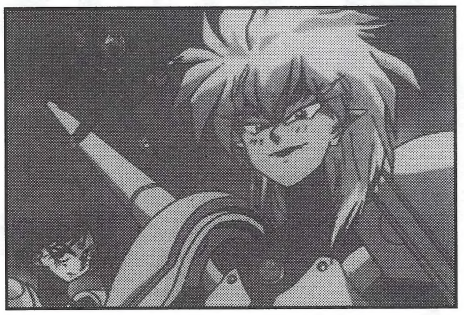
In cooperation with Hero Communications, Nakamura Productions and A-Girl Co., Ltd., *Kabuto* made its Japan debut in June of this year and was released as a 45-minute OAV by KSS (a division of NHK) during the latter part of July.

For *Kabuto*, Terasawa took his greatest challenge yet by personally creating script and storyboard, performing direction, character design and (as if that weren't enough), writing the lyrics to the *Kabuto* theme song. (At the Karaoke Competition at Anime Expo earlier this summer, Terasawa thrilled fans with an impromptu rendition.)

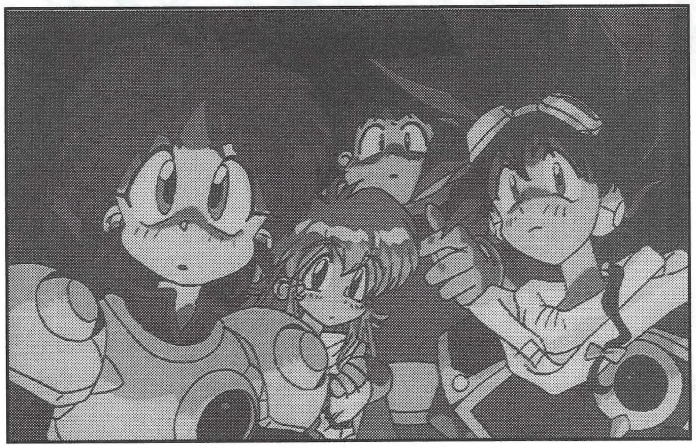
At this time no plans have been announced for a sequel to *Kabuto*. But then again, when it comes to Terasawa, one never knows.

Three Beastketeeers





The talent for creative inanity crystallized in the creative team of 1990's *NG Knight Ramune & 40* led by punmeister Satoru Akahori did not disband but lived on to make the *Three Beastketeers*, a new three-volume OAV series from Sony Music Entertainment.



On a green planet that used to be Earth, gentle shape changing beasts are threatened by marauding mutants known as humans. Our three beastly heroes Wan the Tiger, Mei the Fish and Bado the Chicken are captured as hostages against information on "Gaia," a mystical tool of world domination sought by the humans. After an escape with the help of a friendly human, the beasts begin their own search for Gaia.

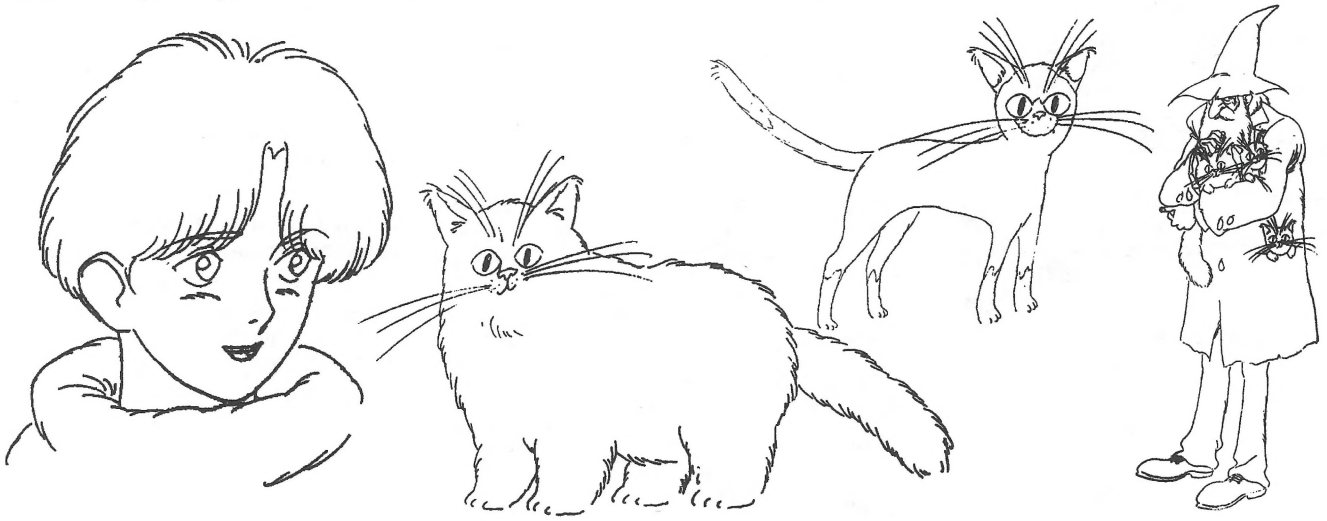
Each 30-minute volume features story by Satoru Akahori (*Shurato*), character designs by Takehiko Ito and mecha designs by Rei Nakahara. All three volumes were released on a bimonthly schedule beginning May '92.

Oruorane the Cat Player

The ever-popular works *Vampire Hunter D*, *Monster City* and *Demon City Shinjuku* are all based on books written by Japan's premiere horror writer, Hideyuki Kikuchi. However, there is another author whose works are even more popular. In contrast to his image, Baku Yumemakura's (literally, "dream-eater") new work isn't blood chilling horror but heartwarming fantasy.

Oruorane the Cat Player tells the story of a musician youth out of work right before Christmas who befriends a strange cat fond of wine. Iruneido is one of the three cats of Oruorane, a mysterious old man in black who's discovered how to play cats as musical instruments. Enchanted by Oruorane's adeptness with the cats, the youth aspires to master the obscure art of cat-playing.

Oruorane the Cat Player is directed by Mizuho Nishikubo (*Video Girl Ai*, *Shurato*). This one-shot OAV is scheduled for a November 26 release by Polydor.



Bastard

He's come a long way since his days as assistant to Izumi "Capricious Orange Road" Matsumoto. Fantasy manga artist Kazushi Hagiwara's hack 'n' slash heavy metal tale of sword and sorcery, *Bastard*, is now an OAV released this August through Jump Video.

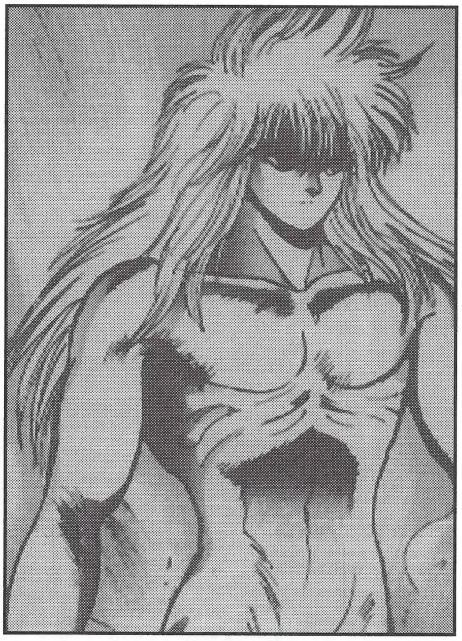
With slavering D & D™-type monsters, musically inspired names ("Guns 'n' Ro," "Bon Jovina") and nubile, thonged maidens, *Bastard* became a huge hit with Japanese fans despite Hagiwara's painfully slow storytelling.

First published in *Shonen Jump Magazine* in 1988, *Bastard* was pushed back to the quarterly *Jump Special* after the weekly comic's demanding pace caused Hagiwara to suffer a near nervous breakdown. Rumor said it was the end of his career, but continued high sales of the compilation volumes convinced editors at Shueisha to continue publishing the popular series.

The story of *Bastard* takes place in the kingdom of Meta Licana, now under siege by forces sworn to resurrect the demon Anthrasax. Geo, high priest of Meta Licana, is forced to play a trump card he's been holding for fourteen years...Dark Schneider.

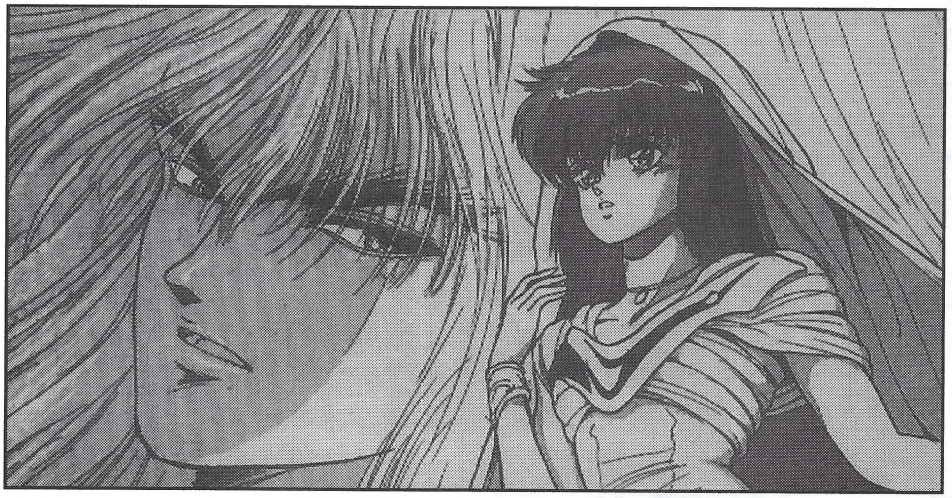
Sealed by ancient magics into the body of an infant after his megalomania almost destroyed the kingdom, Dark Schneider is a legendary 400-year-old wizard now known as "Lucé Renren." Geo carefully rears Lucé along with his own infant daughter, Tia Noto Yoko, hoping he will never have need of the unpredictable magic user.

When monsters overrun the royal castle, Tia is ordered to summon Dark Schneider. Only the kiss of a virgin, it's said, will bring forth the only power that can save them. But then, it was this power that



almost destroyed them in the first place...

Bastard is directed by Katsuji Akiyama (*Bubblegum Crisis*, *Kujakuo*) and features character designs by Hiroyuki Kitazume (*Mobile Suit Gundam Double Zeta*, *Megazone Part III*). The six volumes of the series are scheduled to be released bimonthly; each volume will contain one 30-minute episode.

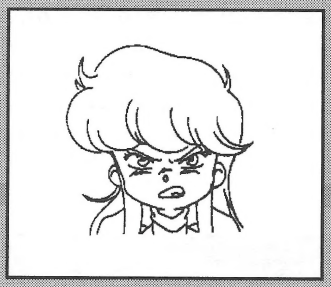


Mini-Update

Scramble Wars

In the beginning there was Sunrise's *SD Gundam*. Then there was Tsubaraya Productions' *Ultraman Kids*. The latest passenger on the superdeformed bandwagon is Artmic's *Scramble Wars*, featuring characters from *Bubblegum Crisis*, *Gall Force*, *Megazone 23* and most recently, *Genesis Survivor Gaiarth*.

Set in the techno/magic world of *Gaiarth*, the superdeformed Artmic characters compete against each other in a no-rules, anything-goes 500 km race to Bangol City. The winner will receive a trophy said to be worth hundreds of millions, so



who cares if the race is sponsored by Genom Corporation?

The 40-minute *Scramble Wars* is set for an October release from Toshiba EMI video. Each set of SD characters will be designed by their respective character designers (*Bubblegum Crisis*, *Gall Force* by Kenichi Sonoda; *Megazone 23* by Toshihiro Hirano and Haruhiko Mikimoto; *Gaiarth* by Hiroyuki Kitazume) with voices by the original actors.

ANIME EXPO '92

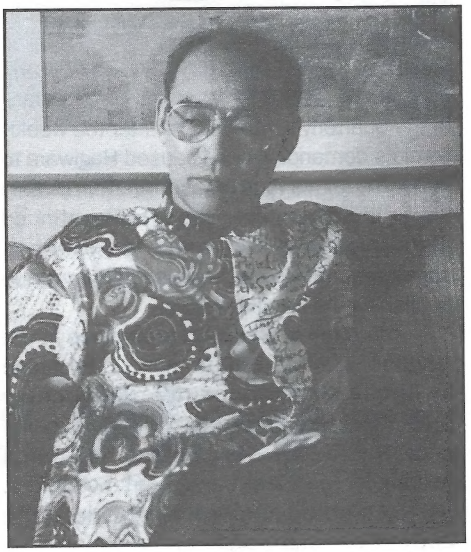
By Derek Quintanar

San Jose, California, may not immediately appear to be a mecca for Japanese animation. But on the Fourth of July weekend, 1992, this northern Californian city drew over 2,000 anime fans from around the world as America's largest all-anime convention, Anime Expo '92, launched into its second year.

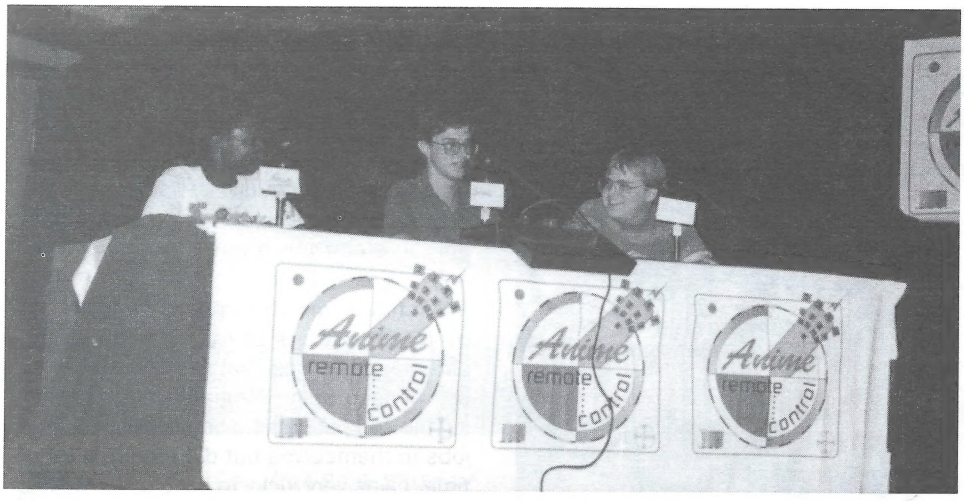
Anime Expo, like 1991's Anime Con, hopes to bring greater popular and commercial recognition to Japanese animation in the States. And like last year, respected and admired Japanese professionals, Americans in the industry, and thousands of fans flocked to meet each other, discuss important issues, and view the latest animation. But there was one major change in the makeup of this year's convention: unlike Anime Con, which was sponsored by Japanese megastudio Gainax, Anime Expo was created and run exclusively by die-hard Japanese animation fans.

Without question, Expo's biggest attraction was the once-in-a-lifetime opportunity to meet such as anime notables as **Haruhiko Mikimoto** (*Superdimensional Fortress Macross, Aim for the Top! Gunbuster*), **Yoshiyuki Tomino** (*Mobile Suit Gundam*), **Buichi Terasawa** (*Midnight Eye Gokuu, Karasu Tengu Kabuto*) and **Junco Ito** (Producer, *Midnight Eye Gokuu, Karasu Tengu Kabuto*), and **Keiji Nakazawa** (*Barefoot Gen*). Unlike Japanese conventions, where creators, artists, and writers are mobbed by fans, the more intimate scale of Anime Expo allowed admirers to ask for personalized sketches at daily autograph sessions, to converse over cocktails at the Meet the Guests reception, and even to sit at the table of their favorite professional at the Meet the Guests dinner banquet.

Along with the distinguished Guests of Honor, Anime Expo also featured the debut of two of Japanese animation's most eagerly anticipated releases: the English-dubbed *Macross II* from U.S. Renditions and the subtitled *Karasu Tengu Kabuto*, Buichi Terasawa's newest work. Received with great enthusiasm by fans and professionals alike, these translated works gave many hope that subtitled and dubbed anime could prove a success in the American marketplace.



Anime Expo also provided the chance for fans to air their views with professionals on the American side of the anime industry. American companies included L.A. Hero, U.S. Renditions, AnimEigo, and Streamline Productions. The ever-present controversy over the treatment of Japanese animation—should it be presented as is, or altered for the American marketplace?—was one of the main topics of discussion in the American professional panels, as was the ongoing dispute over dubbing versus subtitling in translated works.



Many of the con-goers, however, came not for the guests or the panels but simply for the feeling of mutual anime camaraderie and to participate in the fan-oriented activities. As this year's con was created, managed and run entirely by Bay Area animation fans, the attendees' enjoyment was top priority. The convention even officially opened with an original animated video, "BayScape 2042," funded and produced entirely by nonprofessionals.

Anime Expo sported not only a dealer's room offering the latest anime and manga merchandise from Japan, but role-playing games, an art show, two 24-hour video channels with the latest in film, television and original video animation, a 16mm film room and a daily convention newsletter. The perennially popular Masquerade featured not one, but eight different Ranmas from Rumiko Takahashi's beloved *Ranma 1/2*, including one dressed in black-and-white ("I'm from the manga," he explained). And those not interested in dressing up as their favorite characters could show off their anime knowledge by answering questions in such categories as "Know Mo' *Gundam*," "The Mikimoto Mouse Club," and "*Doraemon* Physics" in a game of "Anime Remote Control."

As this year's con proved such a rousing success, plans for next year's Anime Expo are already under way. While it may be true that Japanese animation has a long way to go to achieve widespread popular recognition in the States, no one in San Jose that weekend could doubt that anime was a real and growing presence in the entertainment industry. ■

OTAKU

A NEW TYPE OF FANBOY IS BORN

BY TAKAYUKI KARAHASHI

ONCE THEY WERE ALL SIMPLY called "fanboys"—lumped in with the rest of the withdrawn, unwashed, fanatical fans of comic books, science fiction, fantasy, horror, and gaming. But now Japanese animation fans have a new name: not just fanboy, but "otaku."

The word was first used in 1983 by a young Japanese writer named Akio Nakamori to describe the socially dysfunctional fans of Japanese animation and manga. Overwhelmed by the large numbers of socially unaware young men at Japan's infamous "Comike" or Comic Market, Nakamori launched an essay series on what he considered to be a new subcultural phenomenon.

Why "otaku"? Because a shy and personally inept young man, unable to refer to himself by the more common Japanese pronouns "omae" or "anata," would instead use the most roundabout of Japanese second-person pronouns: otaku. By speaking constantly in the third person, unwittingly alienating and annoying the people around him, an otaku begins a vicious circle of social behavior/rejection that allows him to retreat more deeply into his fantasy world. Consequently, pretty girl manga and animation characters (never women—too threatening) become the otaku's only true friends; after all, he never has to respond or socialize with them.

At first the word didn't quite catch on. Nakamori's essays were launched in a magazine whose readers were primarily otakus, who did not take too kindly to seeing their particular lifestyle lampooned. Nakamori's series was cancelled after only three installments and the word floated, as such terms do, on the fringes of anime and manga fandom.

But the word "otaku" was suddenly embraced by the public when, in August of 1989, Japanese police took custody of Tsutomu Miyazaki. A confessed serial killer of young girls, Miyazaki led the lonely life of an otaku; his house was crammed full of over 6,000 animation and horror tapes and stacks of animation magazines (except, intriguingly, *Newtype*) and pornographic fanzines from Comic Market.

After this horrifying incident, the press seized on the word "otaku" with a vengeance, using it to summarize all the disagreeable aspects of Japanese animation fandom. Even today, animation and manga otakus in Japan remain tainted by Miyazaki's sick actions.

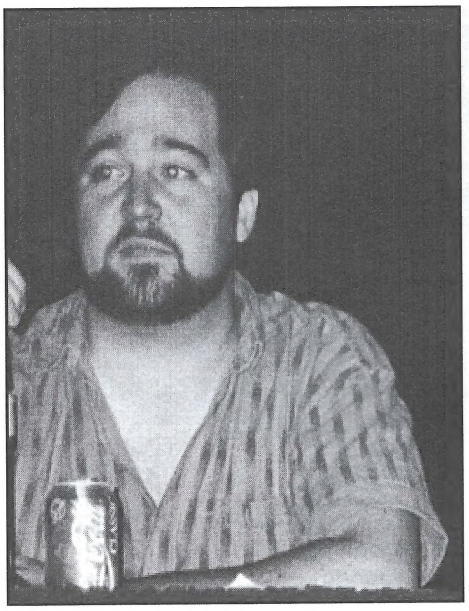
But there's another twist. As the popular media picked up the word, its meaning changed. "Otaku" no longer means "socially dysfunctional, withdrawn, and possibly emotionally and mentally damaged"—instead, it now connotes "having incredibly and annoyingly nitpicky knowledge of obscure, minute, insignificant details of every kind on a single, esoteric topic." Ironically enough, "otaku" now means nothing more than "fanboy," and Japan is crowded with car otaku, sports otaku, music otaku, etc.

American anime and manga fans need have no fears about using the word "otaku," however. Thanks to Gainax's painfully witty OAV (Original Animation Video) *Otaku no Video—Graffiti of Otaku Generation*, released in 1991, American fans have seized upon the word with relish. Far from having unsavory connotations, an American otaku is simply a Japanese animation fan.

Using the word "otaku" in America may be a little like those unwitting Japanese fashion mavens who wear clothing embellished with American profanities. But language is a flexible, ever-changing sort of thing—give it a few years, and even Trekkies and Marvel Zombies may claim the word as their own. ■

CONFESSIONS OF A GAME SHOW HOST

By Chris Keller



At the recent Anime Expo I finished my third and perhaps final Anime Remote Control. A.R.C. is a variation of MTV's *Remote Control* game show except the focus is entirely on anime and manga. People seem to like it and want to know how it came about and how they could do a game show themselves at other events.

The game show rose from the murky depths of an alcoholic haze in 1989. Matt Anacleto of ANIMAG was trying to help out the people putting on the Anime Presentation at BayCon '89 and wanted my help in coming up with some live programming. I don't remember when the words "game show" left my mouth, but I'm positive that the words "I'm not going to do it" followed shortly thereafter. The problem with Matt is that if you come up with an idea, he has this funny idea that its up to you to follow up on it. Needless to say I ended up on the hook for producing a game show within a month.

When designing the game show I quickly decided that I didn't want just another anime/manga trivia contest. It would bore me and anyone who didn't know everything about anime for that matter. I quickly decided humor would be the main focus of the show and stole most of my ideas from MTV's *Remote Control*. It was the only game show I know of which was intentionally funny *all* of the time.

The first Anime Remote Control consisted of the three contestants choosing various numbered boards lined up on a wall. These boards represented "channels" on a TV. Each channel was a category containing three questions based on either an anime series or on a creator.

For silliness' sake, we included categories such as "Fist of the Minnesota Northstar," "WWWA Wrestling" and "Doraemon Physics," where contestants were given descriptions of terrible things happening to Doraemon and they would have to describe what physical law or property was taking place. It seemed as though a lot of folks didn't quite "get it," and with the demise of any future anime programs at BayCon I thought Anime Remote Control was a dead issue.

A year and a half later, however, I was asked to do the game show again for Anime Con and later for Anime Expo. We changed the format for both conventions. The "game board" was done on a Macintosh computer using a modified version of the HyperCard application that allowed us to use color graphics. We also made use of a projection TV for our display and the public address system from the main ballroom for music and sound effects. Along with Anime Remote Control banners and an electronic game buzzer, we were able to create a credible game show set in about fifteen minutes of setup time.

Putting the materials for the game show together took a lot of work. Jobs such as writing, building the graphics and designing the computer game board were not hard jobs in themselves but did require a lot of time. I was very lucky to have several good friends such as Eric Hedman, Maiko Lin, Mark Schumann, Grant Kono, Elizabeth Bales and James Christiansen help me put it all together and run the show.

For the computerized versions of the game show we added several new channels. Among these were the "Mikimoto Mouse Club," "Quien Es Mas Macho" (where contestants had to tell us which of two selected anime characters was the more macho and why), and "Schmeebs and Nortons." The latter was easily the most popular category, but because this is a family magazine I probably shouldn't go into any in depth explanations.

If all of this sounds interesting, you might consider doing a game show yourself at the next convention or anime club meeting. I would like to make a couple of suggestions, however...

❶ DON'T DO IT. Are you crazy?! It's an incredible amount of work and no one is ever likely to pay you for it. Your girlfriend may well threaten to dump you and after all, there's no guarantee that anyone will show up. ❷ However, if you're determined to ignore my advice, at least base the show on an already-existing game show so you don't have to spend valuable time explaining the rules. ❸ Make it entertaining. Games shows are designed to entertain the audience, not the contestants.

Finally, if you want to be ambitious and do something along the lines of a computerized version of the game, don't forget to delegate. The work load is tremendous and delegating tasks is the only thing that will allow you to have any real time to create. Just remember to have fun.

Now, Johnny Olsen, what prizes do we have for our readers...?.■

CON INSIDER: SHOOTOUT AT THE ANIME EXPO CORRAL

REPORTED BY JULIE DAVIS AND TRISH LEDOUX

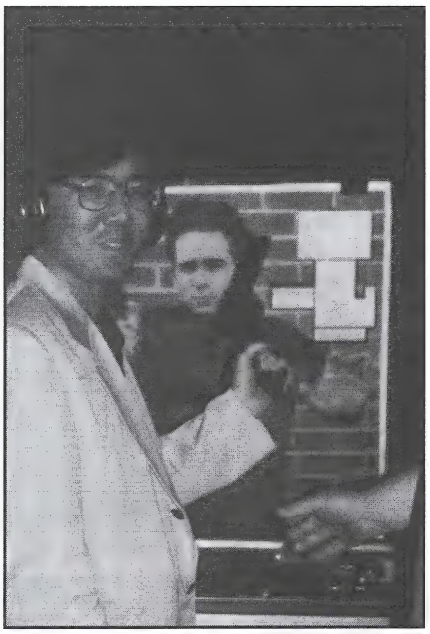
SAN JOSE, CA—IN A RARE SHOW OF INTERCULTURAL MALE bonding, Guests of Honor Buichi Terasawa and Haruhiko Mikimoto moseyed on down to the National Shooting Club after the convention on Monday to blow off a little steam—literally.

Led by kindly but deadly Green Room Coordinator Greg Scanlon, the two GOHs sampled the pleasures of a .22 caliber Luger Semi-Automatic, a .38 Super Semi-Automatic and (the unanimous weapon of choice), a .357 Magnum.

"This has more kick than I'd expected," said Mikimoto after his first shot.

Other posse members included Victor Garcia and Ken Iyadomi of L.A. Hero, Robert Napton of U.S. Renditions, Charlie Clavadetscher of Industrial Light and Magic and several members of the ANIMAG staff.

Terasawa, reportedly well-acquainted with firearms from previous trips to the U.S., was predictably a sharpshooter.



"Basically, he had no problem getting good grouping on any target he chose," said Toshifumi Yoshida, Terasawa's translator during his one-week stay in America.

The real surprise of the day was Mikimoto. Wielding his weapon as though he were born to it, the mild-mannered character designer drilled his humanoid target with such deadly accuracy professional marksman Scanlon immediately urged him to enter competition.

"If his art ever stops selling, he could make his living as a hired killer!" said Junco Ito, producer of the animated *Karasu Tengu Kabuto* and *Midnight Eye Gokuu* videos.

Ito, who "can't stand" guns of any type, spent several hours waiting in the parking lot for Mikimoto and Terasawa to finish making paper doilies with their high-caliber peashooters.

Out of his first eleven shots (one round fired by Scanlon in demonstration), Mikimoto scored nine "instant kills" in his target's spinal cord area and one each in the lungs and stomach.

"The guy ought to become a professional," said Scanlon repeatedly, shaking his head. "I'm telling you, the guy's a pro." ■

CON INSIDER: THE MASQUERADE

REPORTED BY JULIE DAVIS AND TRISH LEDOUX

THE EVER-POPULAR MASQUERADE WAS back again this year with several by-now familiar characters and a variety of new faces.

Among the participants were *Midnight Eye*'s Gokuu, Leon from *Bubblegum Crisis*, the Lupin and Jigen team, two Grandis teams from *Nadia*, eight Ranmas, four Ryogas, two Akanes and one P-Chan from manga wunderkind Rumiko Takahashi's *Ranma 1/2* television series.

Short skits involving mostly in-fighting among competing duplicate teams made for the evening's entertainment. The "I'm a Gamilon" presentation led by Jim Kaposztas won an honorary mention for "Best Use of Other Contestants to One's Own Advantage" by persuading his fellow masquers to filk-sing the Monty Python classic, "I'm a Gamilon And I'm OK."

Kaposztas, clad initially as an Earth Defense Force general from the *Space Cruiser Yamato* series, strips down to reveal a Gamilon uniform and explains that not only do Gamilons receive more respect, they get better perks and cooler background music.

Uncanny Dopplegängers Dale Engelhardt and Jeremy Morales took the prize for Best Recreation with their Lupin and Jigen, toppling convention darlings the Dirty Pair (only one Pair this time) played by Beth Strong and Lisa Nelson from their accustomed spot as fan faves.

Best Construction went to *Secret of Blue Water* Grandis Trio No. 2 played by Catherine Schaff-Stump (Grandis), Steve Wilcken (Sanson), Bryon Stump (Hanson), Lisa Martincik (Electra) and Lou Ries (Echo).

For Best Presentation, odds were good that at least one of the eight Ranmas present would score with the judges, and it was the Ranma group that included eerily realistic Genma-clone Florencio Lim, Jr. that won the day.

But it was Matthew Ouimette who had the judges and the crowd on their feet in a standing ovation. Unlike the seven other Ranmas who had reportedly exhausted the supply of red satin from a local fabric store, Ouimette stood upon the stage clad in stark black and white and uttered the

single line that won him a special Judges Choice award for "Best Translation."

"I'm from the manga," he said simply.

Judges for the masquerade were drawn from all walks of the industry and included Streamline Picture's Jerry Beck, *Ninja High School*'s Ben Dunn, ANIMAG's Trish Ledoux and AnimEigo's Robert Woodhead. While the judges deliberated outside, the audience was treated to a series of fan-produced music videos broadcast on the Main Ballroom's large projection TV.

The winners were presented with their awards only to have them promptly stolen by the Lupin-Jigen team. However, there was one group even the famous Lupin couldn't touch—a collection of the galaxy's

evil leaders including *Nadia*'s Gargoyle (Walter Ames), Führer Desslar (Robert Fenelon), Alphon from *Be Forever Yamato* (Phil Lipari) and Kaposztas' aforementioned Gamilon general.

The masquerade came to a close with a hilarious tour de force as each would-be tyrant assassinated the other, all vying for the position of supreme leader ("Victory through attrition!").

Unlike previous conventions, strictly monitored limits on skit length, Walter Ames' smoothly professional performance as Master of Ceremonies and ample entertainment during the judging phase made this year's masquerade one of the best ever. ■

CON INSIDER: ANIME AFTER HOURS

THE CEDAR BALLROOM WAS *THE* PLACE to be Sunday night as the anime world's best and brightest gathered after the day's hectic schedule to kick off their shoes and sing, sing, sing!

Although Anime Expo '92's Karaoke Competition featured no judges and no prizes, AnimEigo's leather-clad expat **Michael House** won the hearts of the female fans in the audience with a sizzling stage strut performance of "Fight! King of Otaku," the opening theme song to Gainax's eponymous *Otaku Video—Graffiti of Otaku Generation*.

Just how hot *was* anime's answer to Tom Jones? "He could light my fire any time," said one overheated fan who asked to remain anonymous. Hurled panties, anyone?

NOT TO BE OUTDONE, INTERNATIONALLY famous comic artist **Buichi Terasawa** (*Midnight Eye Gokuu, Space Adventure Cobra*) took to the stage not long after to treat fans to a rendition of the theme song from his latest OAV, *Karasu Tengu Kabuto*.

The raven-haired rocker had fans and pros alike dancin' in the aisles with his dynamic vocals (he wrote the lyrics) and a sheer sense of *fun*. Adding to the musical excitement were the bilingual stylings of "Buichi's Be-Boppers," Yoshiyuki Karahashi and the ever-present Toshifumi Yoshida, translators of the special convention-only subtitled *Kabuto* video.

Amidst cries of "Encore! Encore!" Terasawa stepped off the stage walkin' like a natural man. Move over, James Brown!

ELSEWHERE...WHAT INDUSTRY BIGWIG almost got half the con's staff and guests evicted from the Red Lion Inn on Monday night?

Wearing his trademark Ray-Bans and a five o'clock shadow you could scour pots with, the man identified within this space only as "The Captain" commandeered most of the liquid supplies laid in by Anime Expo head honcho **Mike Tatsugawa** and raised such a ruckus Con Security was called not once but twice.

Traditionally, a Dead Dog Party is a time when convention staff and guests get together to relive the con's highlights and share a few memories over a friendly drink.

But after ole Demon Rum got its hooks into The Captain, decorum flew out the window like the parrot on a bottle of his Spiced Rum and the fun *really* began.

"Hey baby, wanna be in my next OAV?" propositioned the bacchanalian buccaneer and would-be casting director.

Anime After Hours was quite amused by the antics of The Captain and is, you may believe, looking forward to next year with considerable anticipation. Avast there, fanboys and fangirls! It's anime ahoy! ■

WE'VE CHANGED THE RULES ....

Now there's a way to order the super hot models you want and get them quickly at unheard of low prices. Now there's JAM.

JAM has models available right now from Bandai, Max Factory, Billiken, Kaiyodo and many others. We carry the Live Action Series hits like Solbrain, Kamen Rider and even have Super Deformed Gundam and BB Warriors, the ultimate collector models! Favorites like Godzilla, Ultraman, Guyver and Gundam Series are also available.

Need modeling supplies? We carry a wide assortment of paints, putties and other modeling accessories.

We also sell videos from Streamline, U.S. Manga Corps., U.S. Renditions and Animeigo from $12.95 to $30.95.

FIRST CLASS PRODUCTS AT FANTASTIC PRICES!

	ONLY
SOFT VINYL	
Godzilla (from Godzilla v. King Ghidora)	24.20
Gamera	18.00
Megallon	18.00
King Ghidor	30.00
Bandai Ultraman Great (as seen on TV)	9.00
Bandai Ultraman Monsters most	9.00
Billiken Ultraman Type C	37.80
Max Factory	
Guyver I	21.50
Guyver III ...	25.60
Galient	49.30
Godzilla	63.70
PLASTIC KITS	
Gundam F91 Series	
Mobile Suit RGM-111 Hardy Gun	15.00
Mobile Suit F71 G-Cannon	12.00
Gundam 0083 Stardust Memory Series	
Gundam GP01 Full Burner	15.00
Gundam F90 Series	
Gundam F90 L Type	22.70
ZZ Gundam Series	
ZZ Gundam MSZ-010 Full Action	33.30
Super Deformed Models as low as	4.50

Order JAM's complete catalog for $3.00, refundable with first order!

GUARANTEED DELIVERY OF IN-STOCK ITEMS WITHIN 15 DAYS FOR ENTIRE CONTINENTAL U.S.A.

HERE'S HOW TO ORDER

For check/money order: enclose with detailed description of product(s), your name, address and phone and mail to address listed below.

For VISA, MasterCard: enclose with detailed description of product(s), your name, address and phone, card # and expiration date and mail or FAX toaddress listed below.

Credit cards are not billed until product is shipped.

Shipping:

Models: Total purchase under $20.00, add $3.00 shipping/handling.
Total purchase over $21.00, FREE SHIPPING!

Videos: Total purchase under $25.00, add $3.00 shipping/handling.
Total purchase over $26.00, FREE SHIPPING!

Model and Video Combination: Total purchase under $35.00, add $3.00 shipping/handling.
Total purchase over $36.00, FREE SHIPPING!

Please Note: Overnight shipping available at extra charge.

Sales Tax:. Please add where applicable.

Special orders are welcome – just write, phone, or FAX us!

Note: All items subject to availability. Prices subject to change. We are not responsible for any injuries or property damage involving the products we sell. Please exercise care in using our products. A safe consumer is a happy consumer!

JAM, Inc.
Rt. 1, Box 742
Brogue, Pennsylvania 17309
1-800-851-8309
717-927-9787
24 hour – FAX: 717-927-6538

Talk to us in person!

Mon. - Fri. – 9 a.m. - 8 p.m.
Sat. – 10 a.m. - 4 p.m.

NADIA

THE SECRET OF BLUE WATER

BY JENNY JOHNSON AND MIKE PONDSMITH

The year is 1889, a time of incredible scientific and technological advances—a time that will be known throughout history as the Industrial Revolution.

But now, when all conscientious and thoughtful people fear the specters of rampant colonialism and looming world war, a series of unexplained shipwrecks have been occurring worldwide. Although various governments have accused each other of using secret weapons to cause these mysterious disasters, many people speculate that a giant and previously unknown sea monster is to blame.

A sweeping adventure saga loosely based on Jules Verne's classic **20,000 Leagues Under The Sea, *Nadia: The Secret of Blue Water*** (also called ***Nadia of the Mysterious Seas***) is a fantastical blend of science fiction, comic fantasy, and historical drama. Set during the wonderfully baroque scientific and social upheavals of the Industrial Revolution, ***Secret of Blue Water*** tells the story of a young girl, Nadia, searching for her secret origins. Unfortunately for Nadia, the clear blue crystal she wears—the Blue Water from which the series takes its name—is coveted by gangs of unscrupulous adventurers and evil villains who will stop at nothing to obtain it.

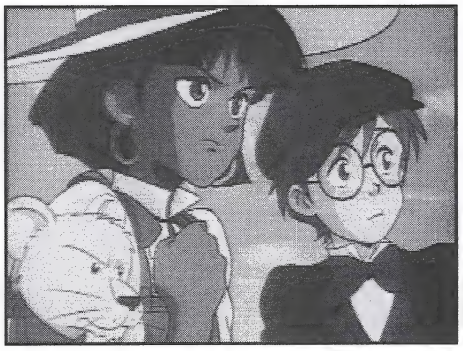
Fans of Hayao Miyazaki's classic ***Laputa: Castle in the Sky*** may recognize this archetypical story—in fact, it has been claimed that *Nadia* is simply a "creative" retelling of Miyazaki's popular film. However, fans of the show argue that while *Nadia* may contain some of the same main plot elements, its cast and details (especially the Jules Vernesque touches) make for a totally different story—one that is at least as engaging and entertaining as *Laputa*.

However, it is true that some of the principal people who worked on Laputa did work on Nadia. And both Nadia and Laputa do spring from the same preoccupation with archaic mechanical forms—what has been humorously dubbed "steampunk." But Nadia doesn't just have a passing similarity to Jules Verne's 2,000 Leagues Under the Sea and Miyazaki's Laputa—it borrows from a variety of other sources as well. For example, Macross fans will note Captain Nemo's obvious physical resemblance to Macross' Captain Henry Gloval. And those who watch the show will see what the Gainax staffers mean when they admit that Nemo is "a little like Captain Harlock."

But although many of Nadia's characters can easily be written off as stereotypes on the surface—after all, the show does feature a willful heroine, a child genius, an adorable moppet, and a lot of bumbling but likable villains—creator Sadamoto's designs and a clever script combine to give these stock players a new life and vivacity all their own. In fact, Nadia's appealing cast is often cited as the reason that the show was such an immediate hit both in America and in Japan. And recently, Nadia herself beat out the perennially popular Nausicaä in Animage magazine's annual anime character popularity contest.

Nadia, which ran for 39 episodes on NHK television, is the first major series from the Studio Gainax production team. The series, directed by Hideaki Anno (Nausicaä, Wings of Oneamis) and with character designs by Yoshiyuki Sadamoto (Wings of Oneamis), also included art design by Mahiro Maeda and art direction by Masanori Kikuchi, Hiroshi Sasaki and Masahiro Ogawa. The show's popular musical score was composed by Shiro Saezu.

Fans of the show may be distinctly disappointed that the series has finished in Japan. But with Nadia's continuing popularity, there is always hope for more—whether it be another television show, films, or an OAV series. Whatever the case, it seems likely that Nadia, like Nausicaä before her, will continue to be seen on posters, merchandise, and related anime products for some time to come.



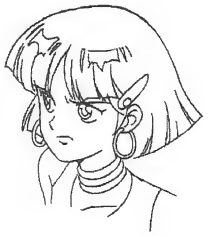
Episodes 1~3

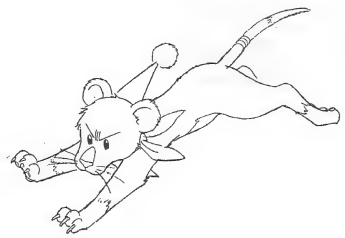
At the World Fair Exhibition in Paris, the young French inventor Jean-Roc Laroutigue and his uncle plan to enter their homemade aircraft in the International Flying Competition. Soon after his arrival in Paris, Jean meets beautiful, exotic, dark-skinned Nadia, who proves to be an accomplished circus acrobat and lion tamer. But Nadia is anything but friendly to the effusive young Frenchman and she and her lioncub companion King quickly snub and elude the besotted Jean.

Unfortunately for Nadia, she is being pursued—the bungling trio of Señorita Grandis Gramva and her henchmen Hanson and Sanson are determined to steal the Blue Water, a large, crystalline blue gem Nadia wears. Happily, Jean comes to the rescue during a fracas at the Eiffel Tower; the two escape the Grandis Trio by hydrofoil and flee to Jean's relatives at La Havre. But Nadia's skin is too dark for Jean's family to accept, and Nadia, Jean and King soon flee Jean's home in his greatest invention: a home-made airplane which he intends to use to search for his missing father. Their destination: Africa.

Nadia

Idealistic, strong-willed, and short-tempered, fourteen-year-old Nadia was a foundling. Raised by a circus from the age of two, she is completely unaware that she is actually a princess from the hidden civilization of Atlantis. Nadia's greatest wish is to discover where and when she was born and who her parents were. While Nadia has a limited ability to communicate with animals (and so is a strict vegetarian), she has difficulty understanding and trusting people. Her beautiful, mysterious jewel, the Blue Water, warns her when danger approaches.





King

Nadia considers this anthropomorphized young lion cub to be her best friend and the only "person" she can truly trust and confide in. King is considerably more intelligent and dexterous than your average lion and soon becomes Marie's playmate and partner in trouble.

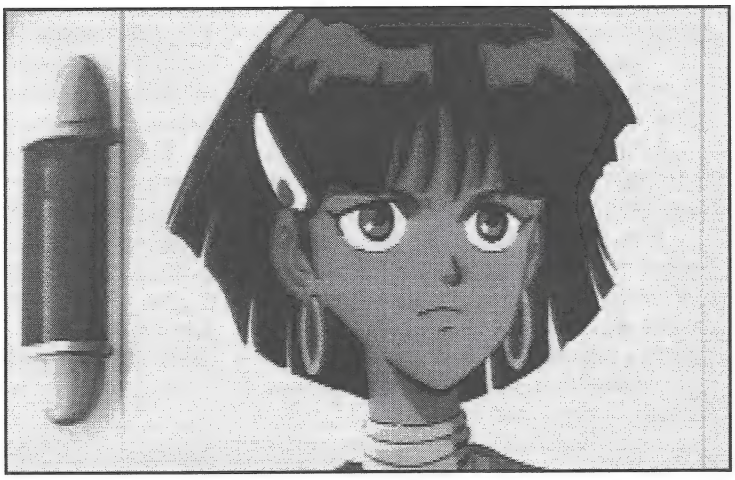
But, typical of Jean's inventions, the aircraft's engine soon breaks down and the three crash-land in the sea. Luckily, they are soon rescued by a passing American warship, the *Abraham*, which is on a secret mission to hunt down and destroy the mysterious sea monster which has been sinking so many ships. Erton, a vain, pompous marine biologist who joined the expedition as a self-proclaimed expert on underwater creatures, befriends the soaked children.

Erton's knowledge notwithstanding, the *Abraham* is promptly attacked and severely damaged by the monster. Tossed into the sea with their tiny aircraft during the attack, Jean and Nadia are once more set adrift. But again they are rescued—this time by a mysterious submarine craft, the *Nautilus*. On board, they are hospitably greeted by a masked blonde woman, Electra, who tells the pair that this highly advanced vessel is captained by a man named Nemo. His mission: to hunt down and destroy the submarine pirates—not, as so many believe, a sea monster—who attacked the *Abraham*. But Jean inadvertently reveals the *Nautilus*' position to the enemy submersible and the Nautilus escapes being sunk by inches.

Episodes 4~8

Electra soon has repairs made on Jean's airplane, and the *Nautilus* surfaces to relaunch Jean and Nadia on their journey to Africa. However, the plane is barely in the air when they are again shot down. This time, their mysterious attackers are none other than the evil Neo-Atlanteans, a cult determined to conquer the world.

Crash-landing on the Neo-Atlantean's island, pursued by bloodthirsty soldiers, Nadia and Jean stumble upon a cute little girl, Marie, whose parents were murdered by the villainous organization. The three take refuge in a cave, but while Nadia and Jean argue about their next move Marie and King run off to play and are captured by the Neo-Atlanteans. Determined to rescue Marie (and King), Nadia and Jean trail the soldiers to a vast, fortified pit, where they discover the remaining citizens of the island, along with the Grandis Trio, enslaved as mine workers.



In the center of the pit, surrounded by a deep lake, rises the glittering Tower of Babel. Moored nearby is a great striped submarine—the "monster" which attacked the *Abraham*. Hidden, Nadia and Jean watch the soldiers cheer and chant "Neo-Atlan!" as a red-hooded subordinate greets a black-hooded man, Lord Gargoyle, emerging from the Garfish submarine.

Suddenly, a blinding light from Blue Water reveals their hiding place. Luckily, Nadia manages to pass the Blue Water to Jean, who escapes into the pit, before being captured by Gargoyle's men. To Nadia's great surprise, Gargoyle knows her name—but she is even more irritated when his staff calls her "princess." The surprisingly gracious Gargoyle takes Nadia on a guided tour of his fortress, explaining that the Neo-Atlanteans' advanced science has given him the power of gods. Gargoyle has designed a gigantic weapon, based on lost Atlantis' technology, that will soon enable Gargoyle and his followers to conquer the world.

All Gargoyle needs to complete his weapon is a sample of a key element, *orichalcum*—the gem-like material of the Blue Water. When Gargoyle threatens Marie and King, Nadia finally reveals that Jean now has the precious stone. However, as Jean is still at large, the Neo-Atlantean Leader is forced to treat Nadia and her friends as guests until the boy can be captured.

Meanwhile, Jean and his new allies, the Grandis Trio, have escaped their guards and are looking for the Grandis Tank. The foursome decide to rescue Nadia by using the commotion around them as cover. But as they plot, Gargoyle launches a test fire of his new weapon—using an artificial *orichalcum* crystal—on a nearby island. The blinding beam, shooting skyward to bounce off an ancient Atlantean satellite, immediately

Señorita Grandis Gramva

A very powerful, extremely feminine woman, the twenty-eight-year-old Grandis is justly famed for her considerable feminine wiles--and the ferocious temper that lurks behind them. She has spent her entire adult life in pursuit of expensive jewels, especially those owned by other people. Although she originally plots to own the coveted Blue Water, she soon decides that the "jewel of the sea"—Captain Nemo—is a far greater prize.

Hanson and Sanson

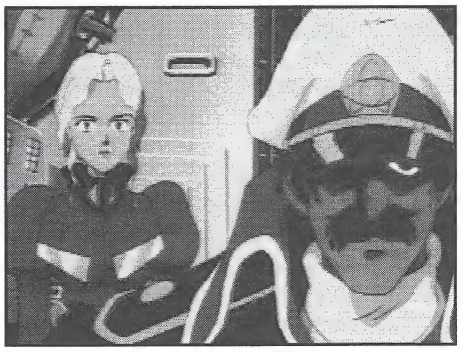
Once Hanson and Sanson served as Señorita Grandis' mechanic and chauffeur (when she had the cash to pay them), but now they are her faithful, well-dressed henchmen. The twenty-seven-year-old Hanson is a scientist of Nobel Prize winning caliber and the creator of the Gratan, the Grandis Trio's transforming super tank and pocket war machine. Hanson carries a torch for the lovely Electra. Hanson's partner, the handsome, narcissistic Sanson, is a smooth-talking cynic. Sanson drives like a man possessed but is actually quite competent and controls the Gratan like an extension of his own body. Sanson has a soft spot for Marie, formed after the two share a brush with death.

alerts Nemo to Gargoyle's position, and the *Nautilus* makes all speed towards the island.

"Magnificent! It is the light of God that will once again bring the world to it's knees before us!" cries Gargoyle.

But Nemo has a different response: "It is the light of the Devil that will destroy the world once more!"

Jean, attempting to save Nadia, is apprehended and forced to give himself up. But just as it appears that there is no hope of escape, the Grandis Trio arrives to save the day. Swerving wildly through the fortress, the Gratan is only seconds from escape when an enormous Garfish submarine blocks their way. Only the timely intervention of the *Nautilus* saves the tank and all within it from destruction.



With his old enemy Nemo in his sights, Gargoyle attempts to use his weapon to annihilate the Nautilus. But the artificial *orichalcum* crystal, shattering under the stress, destroys itself—and most of the Neo-Atlantean island. Cursing, Gargoyle barely escapes into his waiting airship, the *Calcharodon*.

Episodes 9~12

Nadia objects when the badly damaged Gratan is taken aboard the Nautilus, but the Gratan is in danger of sinking and the injured Grandis needs medical attention. Jean and Hanson immediately fall in love with the Nautilus' amazing technology, and Grandis, awakening in sick bay, also falls in love—with the submarine's impassive commander. Much to Electra's jealous surprise, Nemo is surprisingly gracious to the red-haired virago.

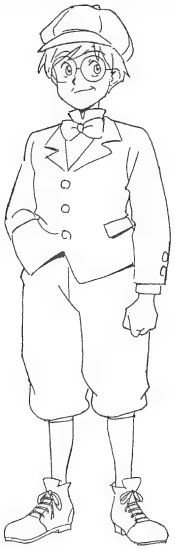
But Nemo has far less luck with Nadia. Disturbed that she seems to dislike him so intensely, Nemo retires to his quarters and takes out a small box containing a gem similar to the Blue Water. Deep in thought, he begins to play a haunting melody on his massive pipe organ. Nadia, hearing it, feels as though she is being called by her long lost mother and falls into a trance. She follows the music to Nemo's cabin door, where she is abruptly awakened by a puzzled Electra.

No sooner has the Nautilus completed its repairs from the battle at the island than the vengeful Gargoyle sets upon the submarine again, trapping the Nautilus in a mined cove. Only when Jean, Sanson and Hanson use the Gratan to clear the mines away is the submarine able to escape. Impressed by this heroic action, Nemo grants Grandis' request to make all of the castaways honorary, non-active members of his crew. Grandis, assigned to the kitchen crew with Nadia, astounds everyone with her culinary talents with fish.

But even the best fish dishes can get boring when eaten day after day and soon the party soon stops at a desert island to hunt for game. While Hanson, Sanson and the crew

Jean-Roc Laroutigue

An innocent, good-natured fourteen-year-old, Jean is almost obsessed with inventing. While he dreams that he is a genius, his clever inventions usually break. Jean falls in love with Nadia at first sight and becomes her faithful companion and protector. Someday, he promises, he will fly her to Africa, where Nadia believes she was born. Jean's secret dream is to build an aircraft and search for his father, a ship's captain reported missing after his ship was attacked by a giant sea monster in the Pacific.



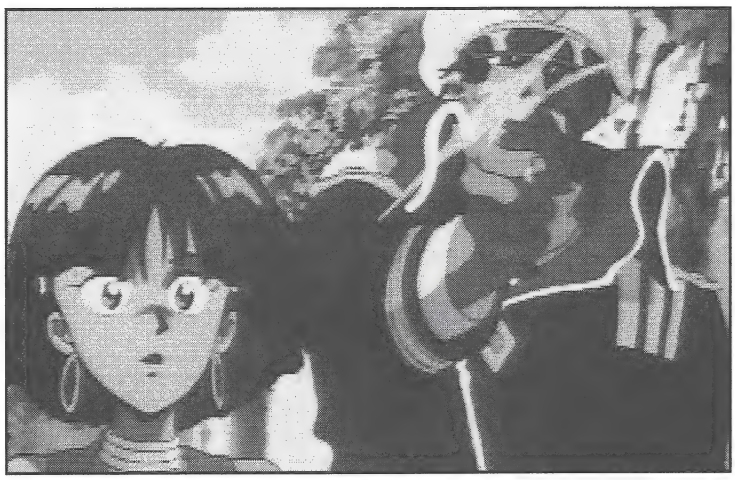
The Secret of Blue Water: *is it really* 20,000 Leagues Under the Sea?

It would take a massive stretch of the imagination to see the sweetly whimsical *Nadia* as a faithful extension of Jules Verne's classic novel—but there can be no doubt that **20,000 Leagues Under the Sea** inspired this quirky series. Those familiar with the novel will be delighted at how much of Verne's flavor and style has remained intact. In fact, the dedicated Vernephile will find *Nadia* a treasure trove of inside jokes, obscure references and familiar characters.

The most obvious similarities between **20,000 Leagues Under the Sea** and the series are the two most famous: Captain Nemo and his submarine the *Nautilus*. Like *Nadia*'s Nemo, Verne's Nemo valiantly engages in a one-man war against tyrannical oppressors. While the original Nemo was not (as *Nadia* would have it) an Atlantean, Verne writes that he did come from a lost race wiped out by war—and that he knows and frequently visits the site of lost Atlantis via secret underwater tunnels. And while Verne's *Nautilus* wasn't nearly as advanced as the technological wonder shown in *Nadia*, *Nadia*'s creators did keep the original vessel's multi-lensed piloting station and small, loyal crew of indeterminate national origins—not to mention the infamous buried island base.

But other not-so-famous Verne references—from a variety of Verne's novels—can be spotted in *Nadia* as well. For example, the character Robur from **Master of the World** pilots a flying ship, the *Albatross*, which is obviously the inspiration for the evil Gargoyle's airship the *Calcharodon*—even down to the helicopter-like blades on top. Nadia and comrades are shipwrecked on a Lincoln Island, which is taken whole cloth from Verne's **Mysterious Island**. The homages to Verne's work extend even into minor details, such as having a marine biologist on board the battleship *Abraham*—which Verne called the *Abraham Lincoln* in **20,000 Leagues Under the Sea**.

Even with these little touches, *Nadia* remains distinct from Verne's classic tales of technological adventure. But the show's scattered homages to the great writer prove that Verne's speculative fantasy has an appeal that spans not only time, but culture as well. ■



hunt, Grandis tells Nadia and Marie the tragic story of her youth. She is, she says, a young noblewoman swindled out of everything but her dead mother's jewels by a treacherous suitor. Now Grandis lives only for jewels, because at least they will never betray her. But now, she admits to Nadia, she has a new reason for living..."Captain Nemo!" she declares. "He is himself a jewel of the sea! A man among men!"

But this idyllic trip comes to a a tragic end when a triumphant Sanson returns bearing a dead fawn. Revolted by the sight of a murdered animal, Nadia flees into the dark to sleep alone.

Episodes 13~16

While the crew hunts, Marie and King wander off from the camp and, stumbling onto a Garfish submarine moored on the other side of the island, must run for their lives. Luckily they meet Sanson, who takes them on a wild mining-car ride as they try to elude the encroaching Neo-Atlantean crab-mecha. The merry chase ends when the mine car and the crab crash headlong into the *Nautilus* camp. When the mecha's pilot refuses to surrender, Nemo shoots him dead.

"Murderer!" screams Nadia in horror. But when no one else agrees with her pacifist sentiments, she flees in tears.

Nemo is ready to pursue the Garfish when Marie and Nadia come down with a strange virus. Giving up the chase, he directs the *Nautilus* into a vast and mysterious chasm to gather a special type of seaweed to cure the girls. Risking their lives, Nemo, Jean, Hanson, Sanson and King return with the needed medicine. Jean even makes a new friend on the crew, Fate. In addition to fixing Jean's glasses, Fate gives the lovestruck boy some sound advice on women, especially the ever-moody Nadia.

After falling into another of Gargoyle's traps, the damaged *Nautilus* is forced to surface—right into the guns of the pursuing *Abraham* and the United States fleet! Caught in the crossfire, the submarine plummets to the ocean's floor with a deadly radiation leak. The crew manages to plug the hole, but must sacrifice the lives of three crewmembers—including Fate. In despair over the death and destruction it has caused, Nadia tries to hurl the Blue Water overboard, but it magically returns back to her feet. She spends the night brooding over Fate's death and Blue Water's curse, but finds no easy answer.

The damaged *Nautilus* limps its way to a huge undersea statue. Using his larger portion of the Blue Water, Nemo opens a passageway in the statue's chest—a passageway, he tells them, that leads to the lost underwater continent of Atlantis. This land of graves and ruins is where they will leave their dead. Travelling through the blasted city, they come to a huge gravesite embedded with an enormous *orichalcum* crystal. When Nemo tells them that because of *this* Blue Water, all of Atlantis died, Nadia cannot help but shudder.

On the journey, Jean notices a crewmember named Eco kneeling next to a grave marked by a life preserver. Eco tells him that this is the grave of a ship's crew who died in a Garfish attack; Eco himself was the only survivor. Jean is stunned to find out that his father was the captain of this ship. Returning to the *Nautilus*, Jean throws himself into building a gyrocopter to take Nadia to Africa. The aircraft's maiden voyage is a success, but Jean and Nadia decide to remain with the *Nautilus* just a little longer...

Episodes 17~21

Its funeral mission completed, the *Nautilus* heads south to a secret base in Antarctica for repairs and resupply. Sanson is terrified, since he has heard terrible stories about the horrible deaths of explorers trying to reach the South Pole, but Jean is elated at the thought of going where no one has gone before. When the submarine is attacked by a giant squid, Jean suggests that Nemo use the sub's Electro-Shock Defense system to drive it off, but the squid only relents when the *Nautilus* drives itself deep into the fires of an undersea volcano.

At the South Pole base, Captain Nemo introduces Nadia and Jean to his "closest friend," a 20,000 year old whale named Lyon. To Nadia's surprise, the immensely old whale exhibits telepathic abilities. When Nadia asks about her family, the cetacean mysteriously tells her "the one you seek is very near to you," and that there is one other she should be seeking as well.

Returning to the deep ocean, the adventurers quickly re-adjust to shipboard life. Grandis is athrill at the thought of doing Nemo's laundry, Hanson doggedly works at fixing the Gratan, Marie and King play tag, and, as usual, Nadia is in a grim mood. Jean is engrossed in yet another project, a small rocket plane. Unfortunately, his initial launch goes awry and the resulting explosion reveals the *Nautilus*' position to the lurking Garfish—but worse, it ruins Grandis' freshly done laundry.

When Nemo reproves Jean for his lapse of judgement, Nadia leaps to defend the young inventor, yelling that she hates all grownups. Nemo quickly slaps her for her fit of temper, telling her "not to say such awful things!"

Afterwards, Electra asks Nemo how long he intends to keep Nadia with him on board the *Nautilus*. She may be safe from Neo-

Marie

Four-year-old Marie, orphaned when Gargoyle's soldiers killed her parents on an island in the Atlantic, has a sweet, even temper. While Marie loves Nadia dearly and adopts her as her older sister, Marie eventually comes to depend more on the other people around her than on the tempestuous Nadia.

Atlantis for the moment, but the submarine could be sunk at any time. "Do you intend to have Nadia die with you?" she asks. The conversation is interrupted by a message from the Bridge—a Garfish has been spotted.

But Nemo is actually being pursued by *ten* Garfish, plus Gargoyle's titanic Neo-Atlantean flying fortress, the *Calcharodon*. Hovering high overhead in his skyship, Gargoyle gloats that he has devised the perfect way to destroy his enemy: a "Super Catch" beam that will snare the submarine like a a fish and drag it right out of the ocean. Then his atomic vibration cannon will neatly rend the *Nautilus* to pieces. "Nemo, this is my invitation to hell! Please accept it!" he cackles.

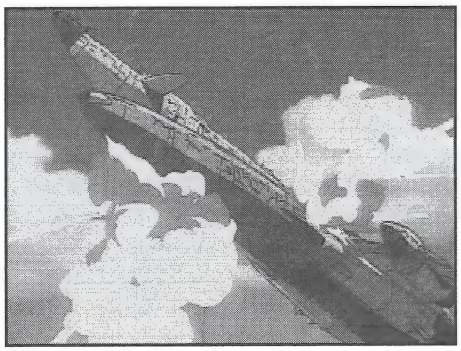
Through Nemo's spectacular skill, the *Nautilus* evades the Garfish torpedo attacks and manages to damage all ten of the enemy vessels. But as the *Nautilus* flees towards a deep subaquatic trench, the trap is sprung—despite full engine power forward, the *Nautilus* is dragged helplessly out of the sea by Gargoyles' Super Catch beam. The submarine, hanging suspended beneath the flying fortress, launches the its considerable arsenal at Gargoyle only to see it deflected by the skyship's forcefield. As the atomic vibration cannon begins to tear the *Nautilus*'s space-titanium hull apart, huge bombs from the skyship rain down death.

Helpless under this deadly bombardment, the *Nautilus* seems doomed. Electra insists that the only way to win is to self-destruct the submarine and take the Neo-Atlanteans with them. Nemo hesitates; he's not sure even an atomic explosion would penetrate Gargoyle's shields. But Electra accuses Nemo of giving up.

"You never hesitated before! You've changed, haven't you? Shall I tell you the reason? It's Nadia, isn't it? It's because you can't bear to kill her, isn't it?" she demands.

The more practical Grandis, having none of this self-sacrifice nonsense, apparently intends to escape in the Gratan. She snaps to Electra: "Some of us want to live! Isn't it just that you want to die with Captain Nemo because of your unrequited love?" Jean tries to tag along with the Grandis Trio but Sanson convinces him that he must remain to protect Nadia, Marie and King.

On the way to the hangar, Grandis and Hanson remember that Nemo claimed that in order to drop the bombs, the skyship must momentarily open its forcefields. Only then is it vulnerable...



While the battle rages, Nadia climbs out onto the Nautilus' disintegrating hull. Screaming for Gargoyle to stop, she says that she will give herself up to him if he will only release her friends. But Gargoyle nullifies her brave gesture by snatching the little princess with a tractor beam without stopping his merciless attack.

Suddenly, blasting out of the crippled submarine, the drastically altered Gratan disables one of the skyship's bombs in mid fall, jamming the skyship's bomb bays and shorting out the forcefield. Meanwhile, Jean launches his last rocket, destroying the tractor beam holding Nadia. Jean and Nadia rush back below deck as a final Nautilus missile smashes into the skyship and annihilates the Super Catch beam generator.

But the damage has been done. Damaged beyond repair, the Nautilus plummets like a dead thing into the waiting sea, sinking helplessly into the abyss below. Satisfied that his enemy is defeated, Gargoyle reports Nemo's destruction to his commander, the shadowy Emperor Neo.

Doomed, the Nautilus falls towards the bottomless Kelemade Trench as Garfish close in with depth charges. Although the submarine can jettison the main bridge area from the rest of the wrecked hull, Nemo forces Nadia, Jean, Marie and King into an auxiliary escape pod. He tries to hug Nadia, but she backs away.

Nemo returns to the bridge to discover Electra, who raises a revolver and shoots him in the shoulder. Jean, pushing buttons in a vain attempt to escape from the pod, accidentally opens an intercom to hear Electra speaking:

"Time stopped for me thirteen years ago. Since that day I abandoned my name and homeland. No, since the day you destroyed our motherland!"

Electra speaks of how it began: when Nemo's wife and queen, the queen of the kingdom of Tartesos, was assassinated. The murder was only the start of a successful coup d'etat in which Gargoyle, self-proclaimed leader, remade Tartesos into the Empire of Neo-Atlantis. In supporting his chosen Neo-Emperor, Gargoyle attempted to restore the Tower of Babel, sealed since ancient times—with tragic results.

Recalling the devastation, Electra continues: "Light rushed over the ground, and the raging fire and wind assaulted us for seven days. The city was gone. My little brother died as well...then for the first time I met a living person. You. I was grateful for my rescue. And when I realized I was in love, I was very happy. But then...I found out."

Captain Nemo

The enigmatic leader of the equally mysterious *Nautilus* submarine, Captain Nemo's name fittingly means "no one" in Latin. Based heavily on the Jules Verne character (and with a more than passing nod to Captain Gloval of *Macross*), the stoic Nemo hides many secrets behind his stone-cold visage. Believing that the ends justify the means, Captain Nemo lives to destroy Gargoyle and topple his evil schemes. Nadia is one of the few who dare to question his actions.

Electra

Captain Nemo's highly trusted second-in-command, cool, efficient Electra longs to be more than just his subordinate. Despite her love for the captain, Electra still does not entirely trust him. While her icy demeanor is belied by her sweet, gracious behavior to her guests, the only thing that regularly cracks this twenty-six-year-old's composure is the bitter rivalry between herself and Grandis for Captain Nemo's affections.

A glimpse backstage: The Nadia That Never Was

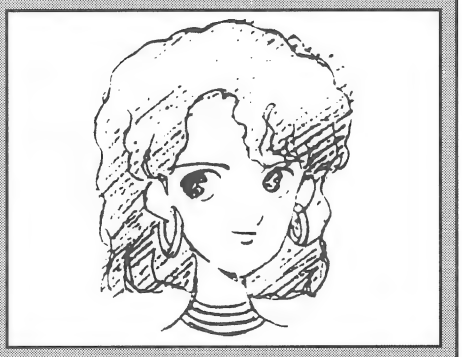
Most of the time, anime viewers never really get to see the brainstorms that created their favorite shows. This is especially true in America, where books detailing the creation and evolution of anime stories and characters are rare—and in Japanese.

However, *Nadia: Secret of Blue Water* is one of those rare exceptions. A dedicated fan can ferret out a small sales brochure, printed in 1989, pitching the prospective series. The pamphlet, designed to attract European or American TV buyers, is in English(!)—but best of all, the brochure shows character and mechanical designs radically different from those that eventually made it to the screen.

For example, in the brochure, Jean doesn't have glasses, Marie is much older, and King, with heavy, chunky features, looks much more like a typical cartoon lion. Even the *Nautilus* looks different—with a triangular, riveted shape that is far more in accord with actual 1890's technology than its current sleek, futuristic, aerodynamic hull.

But one of the biggest changes is in *skin color.* Intriguingly, both Nadia and Nemo were both originally conceived as people of color. The brochure shows a Nadia several shades darker than her current incarnation with a haircut somewhere between an afro and dreadlocks. And the designs for the redoubtable Captain Nemo, with his dark skin, African features and a handlebar mustache, bear a striking resemblance to actor Danny Glover. Most surprisingly, given Japan's infamous racial prejudices, Nadia is even described as "black" in the brochure text.

This glimpse of the early series opens up a lot of fascinating possibilities. With a distinctly ethnic cast, *Nadia* could have been a real anomaly in the realm of Japanese animation, where characters of color are few and far between. A series of illustrations makes clear that Nadia went through at least three guises, losing a little more ethnicity each time. Her original, "black" character first shifted to a more anglicized version before transforming into the more traditional "anime-styled" character that she is today. While Captain Nemo's evolving appearance isn't documented, it seems



reasonable to suppose that he, too, underwent similar alterations.

What were the reasons for these changes? One possibility is that the producers may have decided that "black" main characters were a little too advanced for the current Japanese market. Another possibility is that once art director Mahiro Maeda joined the show he redesigned all the characters to fit his own artistic vision. However you feel about the change, *Nadia*'s little pamphlet provides a fascinating glimpse into the way that animation series are designed and how they finally evolve into the products we see on our screens. ■

Revealing that she overheard a conversation which placed the Tower's destruction on Nemo's shoulders, Electra continues: "I hated you. I wanted to kill you. But I understand why you destroyed the Tower; if you hadn't, then Gargoyle might have destroyed the world...I thought you were a person who would spill any blood in order to take down Neo-Atlantis! So I followed you. I believed in you! I loved you! I was happy to be loved in place of your daughter...I was happy just to be near you...until your daughter Nadia showed up!"

In the escape pod, Nadia's eyes open wide with horror and shock.

"Why did you go back to being just a father?" Electra cries. "Why didn't you continue to be the man I loved? Goodbye, Captain Nemo. It will only take one shot to kill you, so I will ask once more. Why didn't you destroy Gargoyle by self-destructing the Nautilus?"

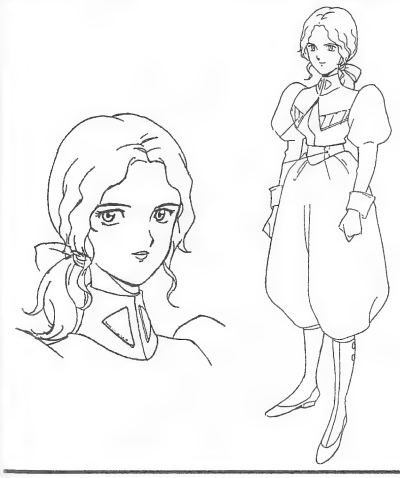
Nemo looks into her eyes. "I couldn't involve you. You rescued me for thirteen years," he says simply. "It was because of you!"

Electra, shaken by this admission, tremblingly puts the gun to her head. "I return the life you gave to me," she says.

Nemo manages to knock the gun aside before she fires. "Don't waste your life!" he commands. "Live, and think of what you must do!"

His hand slams down on the ejection lever, jettisoning the escape pod.

"Nadia! Live!" he shouts. ■



GARGOYLE

The shadowy, hooded leader of the Neo-Atlantis cult, Gargoyle is cruel, ruthless and cunning. Believing that he is a direct descendant of the leaders of the forgotten empire of Atlantis, Gargoyle is obsessed with restoring the abandoned underwater city and personally leading it to glory once more. With his access to a technology far superior to that known in the late 19th century, Gargoyle faces only one obstacle in his quest for world domination—the indomitable Captain Nemo.

Chinmoku no Kantai

The Silent Service

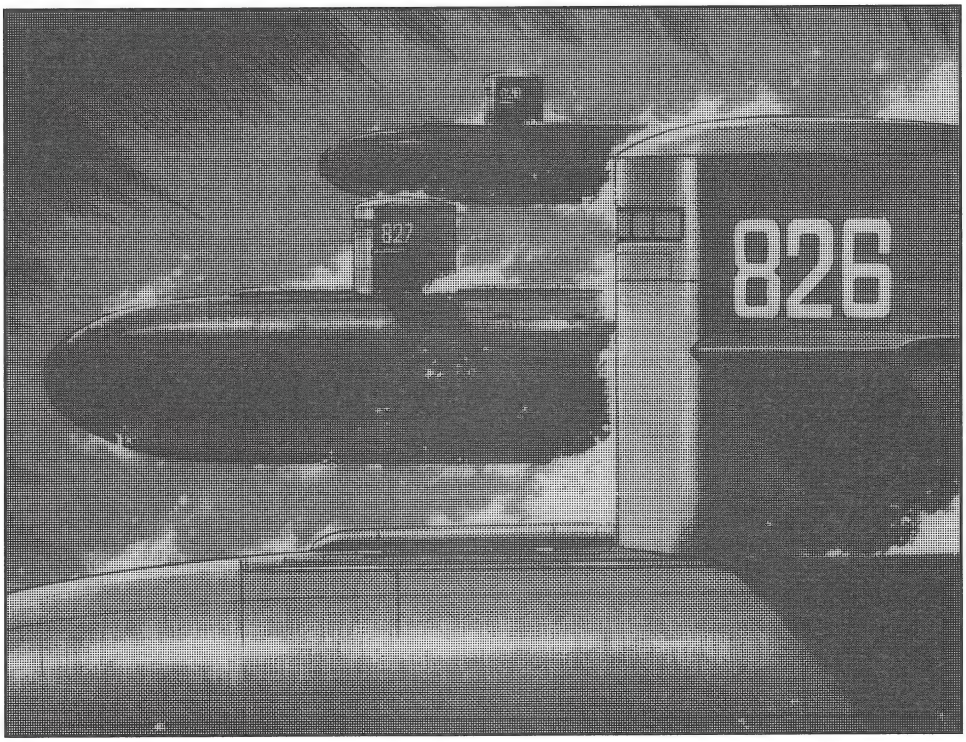
By Yoshiyuki Karahashi

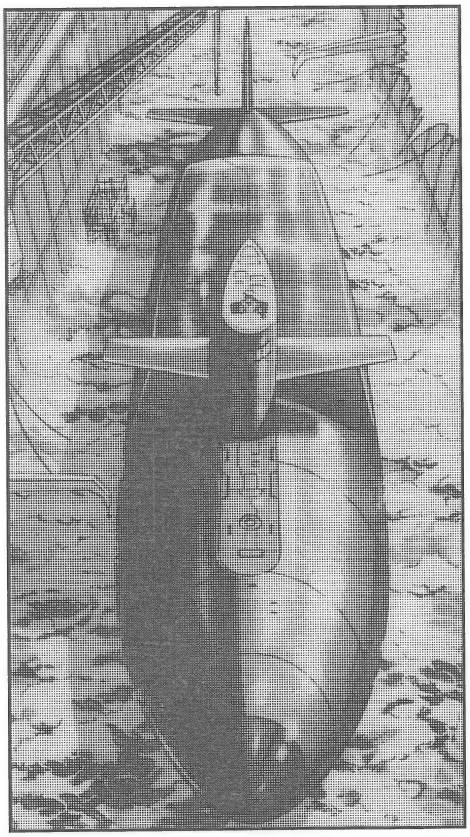
In the last several decades, science and technology have advanced in ways never before dreamed possible. But as technical innovations increase, so does mankind's ability to wreak destruction. Today, even minor powers in the world arena have copious military arsenals, while "superpowers" like the United States have the capability to decimate the planet several times over. Some argue that these arsenals defend peace, pointing to the performance of modern high-tech weaponry in the Persian Gulf War. But does this advanced military arsenal really make the world a safer place?

Kaiji Kawaguchi has his own ideas about that. Published in Kodansha's publication *Morning KC* since September 1988, Kawaguchi's manga series *Chinmoku no Kantai* (The Silent Service) explores the issues surrounding nuclear weapons, war, and peace. Consider by many to be more than a mere political fantasy, *Chinmoku no Kantai* is the story of a nuclear submarine commanded by a young Japanese captain whose very radical ideas shake the global political structure.

Kawaguchi has a history of exploring timely topics in his work. One of his past series, *Gunka no Hibiki* (Echoes of the Military Boots), also dealt with issues involving Japan's Self Defense Force (SDF) and its role in the international community. While *Gunka no Hibiki* never achieved mainstream popularity, *Silent Service*'s timely and often controversial topics have won the series thousands of fans. Kawaguchi's manga has even become part of popular culture: many comics, animation programs, and even advertisements take ideas or make references to the *Silent Service* comic series.

Of course, any comic series that attempts to address such weighty current issues is not without its critics. Some accuse Kawaguchi of lacking originality and accuracy, saying that he plagiarizes pictures from military photographs and that he does not depict the SDF uniforms as they truly appear. Other critics have noted that the submarine tactics used in the series appear in exactly the same order as in a submarine tactic manual. But despite these possible flaws, *Silent Service* remains a thoughtful and often gripping exploration of military exercises that many have compared to the very popular American novel (and movie adaptation of) **The Hunt for Red October**.





The story begins in October, 1988, before the end of the Cold War and the dismantlement of the Soviet Union. An SDF submarine, the *Tatsunami,* passes by and records the sounds of a collision between two subs—a Japanese SDF submarine, the *Yamanami,* and a Soviet nuclear submarine. While the Soviet sub suffers little damage, the severely battered *Yamanami* sinks and is presumed lost. Deeply disturbed, the captain of the *Tatsunami,* Hiroshi Fukamachi, promptly reports the accident to SDF headquarters.

Fukamachi, a friend of the *Yamanami*'s captain Kaieda since their days together in Japan's Defense University, knows that Kaieda was a master of submarine navigation. Kaieda would never hit another submarine—and if he did, his sub wouldn't be the one to sink. Following his gut feelings, Fukamachi copies the sonar records of the accident without authorization and makes a shocking discovery. The crew was not on board the submarine when the collision occurred—the entire event was a ruse to make the world believe that the sub's crew had been destroyed.

Instead of being drowned, Kaieda and the Yamanami's crew were selected to crew Japan's first nuclear submarine. Built in secret with covert United States aid, the existence of the *Sea Bat* directly violates restrictions on nuclear weapons in Japan's Constitution. All operations regarding the sub, including selecting a crew, must be done in complete secrecy. Since the public must know nothing of the *Sea Bat*'s existence, the government has decided to man the ship with "dead" men—hence the "loss" of the *Yamanami.*

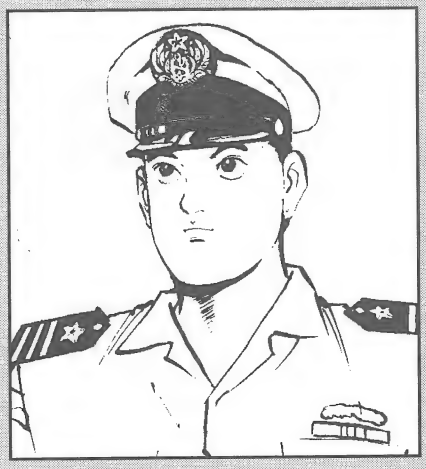
The *Sea Bat,* powered by a nuclear generator that throws out over 60,000 pounds of horse power, carries fifty torpedoes and Harpoon missiles that can be armed with nuclear warheads. The sub's titanium alloy skin enables it to submerge to depth over 1,000 meters and travel submerged at speeds exceeding 50 knots.

Given control of such a powerful machine, Kaieda disregards his orders to serve with the U.S. 7th Fleet. During the sub's maiden voyage, he and his crew flee with the nuclear sub and declare themselves an independent nation, the *Yamato.*

Kaieda's actions send sparks throughout the global military network. The SDF, worried and deeply embarrassed, sends Captain Fukamachi and the *Tatsunami* to reclaim the errant sub. But the United States, furious at this incredible breach of security, sends both its submarine fleets and the 3rd Naval Fleet to sink the newly-dubbed *Yamato.* And the Soviet Union, deciding to take advantage of the situation, sends both its Pacific Fleet and an Alpha class attack submarine to capture the *Yamato* and gain both the military and political upper hand.

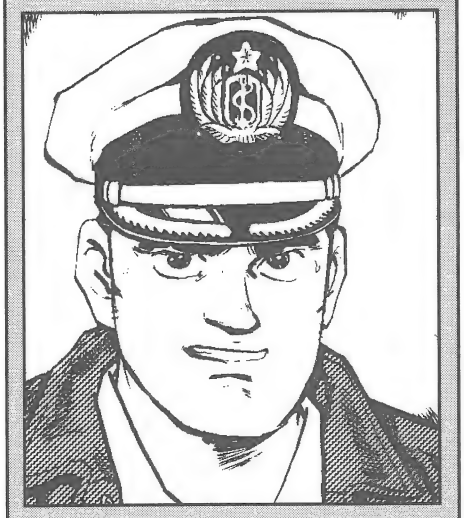
But the *Yamato* takes the Soviet Pacific Fleet, the Soviet Alpha-class attack submarine, the U.S. 3rd Naval Fleet, and U.S. Los Angeles-class attack submarines in stride, defeating all comers. Finally, the "demonic" *Yamato* heads to Tokyo. Kaieda has gotten what he wanted all along—the Japanese government has agreed to sign a treaty promising their aid in creating a pan-national military force supervised by the United Nations. Kaieda believes that this separation of military and state will create a force impartially dedicated to keeping peace on earth. After all, the United States, the current "peace police," is far too involved in the outcome of world affairs to act in an unbiased manner.

After Kaieda and the Japanese prime minister sign the treaty, the *Yamato*



Shiro Kaieda

Former captain of the Self Defense Force submarine *Yamanami,* Kaieda has a very analytical mind and a calm, forceful personality. Once one of best submarine captains in the SDF, he is now captain of the nuclear submarine, *Yamato.* When he declares his sub an independent nation, Kaieda challenges the old world order underlying the superpowers' control.



Hiroshi Fukamachi

Captain of the SDF submarine *Tatsunami,* Fukamachi is an aggressive commander whose abilities rival Kaieda's. While he is first ordered to capture Kaieda, Fukamachi later protects and aids the *Yamato* in its journey from Tokyo Bay to New York.

Nicholas J. Benette
President of the United States, Benette believes both in an U.N. supervised military force and in the United State's role as the world's guardian. Ultimately, he is the one person Kaieda and the Japanese government must convince in order to create a new super-world military force.

Prime Minister Takeue
Prime Minister of Japan, Takeue was first put into the prime minister's seat as a puppet for the ruling Democratic Liberal Party. But as the *Yamato* incident becomes an international crisis, Takeue emerges as a true leader. While he intends to help Kaieda, he also wants to make Japan a greater contributor to the world community.

undergoes extensive maintenance, receiving resupplies of food and torpedoes inside a floating dock in the Tokyo Bay. Captain Fukamachi's orders to protect the *Yamato* from possible U.S. retaliation come not a moment too soon—the sub is quickly assaulted by five Los Angeles-class attack submarines. Fukamachi fumes: "These U.S. submarines entered Tokyo Bay with weapons ready. I'll teach them a lesson! If they intend to attack another nation, they must be prepared to die as well. THAT is what defense means!"

Three of the five U.S. submarines, as well as the *Tatsunami* and the floating dock, are destroyed in Fukamachi's assault. Fukamachi, the *Tatsunami*'s crew, and the floating dock's crew must be rescued by SDF ships in the wake of the battle. But Fukamachi's timing is flawless: Kaieda has enough time in the confusion to slip the *Yamato* away from Tokyo Bay.

While debate continues in Japan on how to handle the new treaty, and the more overarching possibility of creating a new world order, the *Yamato* sails to New York. Kaieda, as the head of an independent nation, wants to attend the United Nations' emergency meeting of the General Council.

Kaieda's battle is far from over. The *Yamato* is under constant attack from the U.S. Navy, who assaults them with cutting-edge Sea Wolf-class attack submarines under the polar ice caps. But Kaieda is not the only one facing a battle—as he makes his way west, the Japanese government wrestles with a challenge of their own. Now they must prove to the international community that they can be a leader in the creation of a new world order. ■

Article IX

After World War II, the Japanese nation crafted a Constitution that, technically, forever banned them from making war on another nation. Article IX of the Japanese constitution prohibits the use of military force, the possession of a military organization, and the deployment of any Japanese citizen in military actions.

However, when the Korean War erupted in 1950, Japan established the Police Reserve Unit under instructions from American Headquarters. In 1952, a new Maritime Security Unit was established as well, and an Air Force Unit soon followed. Finally, in 1954, the three organizations were combined into the Self Defense Force under the jurisdiction of the Japanese Defense Agency. This accumulation of a "self defense" force has been a perpetual and often painful paradox for the Japanese people. Does the Self Defense Force constitute military armament? And, if so, does their assigned role of defending the nation violate the Article IX?

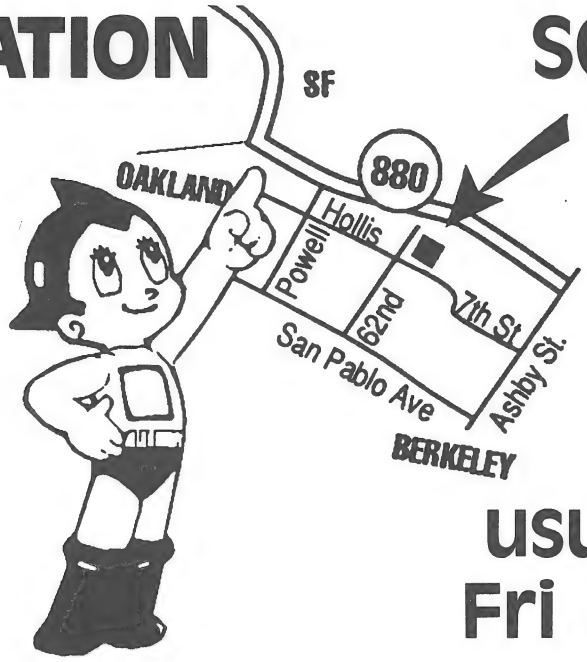
In addition to Article IX, Japan has the Three Anti-Nuclear Policies: They will not own any nuclear weapons, make any nuclear weapons, or allow any nuclear weapons to be brought into the country. Therefore, even the American military is not allowed to establish a nuclear arsenal in Japan. But the Japanese government has no real way of checking American forces, and the United States has always ambiguously commented that they neither deny nor confirm the existence of nuclear weapons in Japan.

Yet another controversy surrounds the recently passed Peace-Keeping Organization (PKO) measure, which states that the SDF may be required to serve overseas under United Nations supervision. Originally broached to the Diet (Japan's Parliament) during the Persian Gulf War, PKO was designed to allow Japan to contribute to the international effort against Iraq. A tremendously unpopular measure, PKO initially failed to pass—but when the Gulf War ended, it was revived by the ruling Liberal Democratic Party (LDP) and managed to pass the Diet. Although the LDP has repeatedly assured wary Japanese citizens and the surrounding Asian countries that the PKO wil not serve in any combat missions, the fear persists that this measure may lead to Japan's remilitarization and a repeat of the tragedies of World War II. ■

KIMONO MY HOUSE

JAPANIMATION

MODEL-KITS
T–SHIRTS
POSTERS
VIDEOS



SCI-FI TOYS

GODZILLA
ASTROBOY
ULTRAMAN
AKIRA

WEIRD STUFF!

usually open Fri & Sat 11-6

1424 62ND ST. EMERYVILLE CA 94608 510-654-4627

TUNES
SOUND & VISION

1200-T S. AIR DEPOT • MIDWEST CITY, OK 73110 • (405) 733-5066

JAPANAMATION

VHS

MADOX-01	$39.95
RIDING BEAN	$34.95
BUBBLEGUM CRISIS 1	$34.95
BUBBLEGUM CRISIS 2 - BORN TO KILL	$34.95
BUBBLEGUM CRISIS 3 - BLOW UP	$34.95
BUBBLEGUM CRISIS 4 - REVENGE ROAD	$34.95
BUBBLEGUM CRISIS 5 - MOONLIGHT RAMBLER	$34.95
BUBBLEGUM CRISIS 6 - RED EYES	$34.95
BUBBLEGUM CRISIS 7 - DOUBLE VISION	$34.95
BUBBLEGUM CRISIS 8 - SCOOP CHASE	$34.95
BUBBLEGUM CRASH 1 - ILLEGAL ARMY	$34.95
BUBBLEGUM CRASH 2 - GEO CLIMBERS	$34.95
BUBBLEGUM CRASH 3 - MELTDOWN	$34.95
VAMPIRE PRINCESS MIYU VOL.1 - EPISODES 1 & 2	$39.95
VAMPIRE PRINCESS MIYU VOL. 2 - EPISODES 3 & 4	$39.95
KIMAGURE ORANGE ROAD VOL 1 - (Epi. 1,2)	$39.95
KIMAGURE ORANGE ROAD VOL 2 - (Epi. 3,4)	$39.95
KIMAGURE ORANGE ROAD VOL 3 - (Epi. 5,6)	$39.95
KIMAGURE ORANGE ROAD VOL 4 - (Epi. 7,8)	$39.95
KIMAGORE ORANGE ROAD - MOTION PICTURE	$39.95
URUSEI YATSURA VOL. 1 - (EPISODES 1-4)	$39.95
URUSEI YATSURA VOL. 2 - (EPISODES 5-8)	$39.95
URUSEI YATSURA VOL. 3 - (EPISODES 9-12)	$39.95
URUSEI YATSURA MOVIE: ONLY YOU	$39.95
URUSEI YATSURA MOVIE: REMEMBER MY LOVE	$39.95
URUSEI YATSURA MOVIE: BEAUTIFUL DREAMER	$39.95

LASERDISCS

BUBBLEGUM CRISIS VOL. 1 - EPISODES 1,2,3	$64.95
BUBBLEGUM CRISIS VOL. 2 - EPISODES 4+ HURICANE LIVE 2032 & 2033	$64.95
BUBBLEGUM CRISIS VOL. 1 - EPISODES 1,2,3	$64.95
BUBBLEGUM CRISIS VOL. 1 - EPISODES 1,2,3	$64.95
VAMPIRE PRINCESS MIYU - EPISODES 1, 2, 3, 4	$64.95
AKIRA (CAV 3 SIDES - IN ENGLISH)	$124.95
DOMINION TANK POLICE - EPISODES 1, 2, 3, 4	$69.95

GET ON OUR JAPANIMATION MAILING LIST FOR FREE
JUST SEND US YOUR NAME AND ADDRESS OR CALL THE NUMBER LISTED ABOVE AND SAY PUT ME ON YOUR MAILING LIST.

ALL TITLES ARE IN JAPANESE LANGUAGES WITH ENGLISH SUB-TITLES UNLESS "IN ENGLISH" IS SPECIFIED NEXT TO THE TITLE.

ORDER INFO-FREE SHIPPING AND HANDLING WITH EVERY ORDER FROM THIS ADD. SEND MONEY ORDER OR CASHIERS CHECK. PERSONAL CHECKS ALLOW 2 EXTRA WEEKS. FOR FASTER SERVICE, PHONE IN YOUR ORDER AND USE YOUR MASTERCARD OR VISA. WHEN YOU PLACE YOUR FIRST ORDER YOU WILL AUTOMATICALLY BE PLACED ON OUR MAILING LIST. SORRY, NO C.O.D.'S

Since 1990

Art-Toons®

□ Dealers of Animated Art for Fun & Investment □

"We are devoted to searching out the best in original **Japanese anime** production cels for you the collector!

Please call or write with your want list and ask for your **FREE CATALOGUE** featuring titles such as Dirty Pair, Bubblegum Crisis, Appleseed, Akira, Macross; and works of famed animators Osamu Tezuka & Hayao Miyazaki!"

We also feature a refreshing variety of animation art from Hanna Barbera, Warner Bros., Disney, MGM; also including super heroes, Heavy Metal, commercials, and many others.

MC/Visa accepted

(216) 468-2655

P.O. Box 600, Northfield, OH 44067

Rendering Animation at U.S. Renditions

A look at one of the first U.S. companies to professionally subtitle and dub Japanese animation

BY P.C. JOSEPH

Seasoned anime fans will remember the time when finding Japanese animation products was a difficult, time-consuming, painfully expensive proposition. In those dark days, one of the steadiest sources of anime goods was Books Nippan, the retail/ mail-order division of Nippon Shuppan Hanbai USA, Inc. While Books Nippan successfully sold animation for years, the staggering costs of importing goods to America spawned an idea: Why not create a division to release Japanese animation in America at American market prices?

The result was U.S. Renditions, composed of David Riddick (who had been involved in the anime scene in Los Angeles for a number of years), Kevin Seymour, and Nippan management. It was 1986, and Japanese animation—due mostly to Harmony Gold's *Robotech*—was enjoying its greatest popularity in the U.S. since the days of *Speed Racer* and *Star Blazers*. Fittingly, U.S. Renditions' first project was the *Robotech* BGM (BackGround Music) Collection soundtrack.

Two years later, Robert Napton (an anime fan since 1979) joined the company as script editor, producing the *Robotech Perfect Collection* compact disc with the aid of Riddick and Upton S. Redmondton, a former professional treasure hunter and a veteran of the production business. (While the soundtracks and CD were major successes for the fledgling company, they are now out of circulation and U.S. Renditions has no immediate plans to reissue them.)

But 1989 saw a drop in the anime market. *Robotech*'s glory days had passed, and no other new English-dubbed show had sprung up to fill the gap. But this sudden lack of widely available English anime soon gave way to an entirely different vision of professional animation translation: subtitling.

U.S. Renditions, realizing that the anime fandom craved accessible, well-translated anime goods, was the first company to release professionally subtitled anime videos into the U.S. marketplace: *Gunbuster* and *Dangaio*. These two shows had not only proved a success in Japan, but were immensely popular among American fans even in their Japanese form. "We were opening the door for this kind of product in the [American] marketplace," Napton says. In fact, due largely to U.S.

Rendition's first efforts, subtitled anime can now be found at such prominent chains as MusicPlus and Tower Records.

The actual subtitling process is a complicated matter. "Basically," Napton states, "you have to balance the factors of translation, readability, and timing." But professional companies have to worry about more than just what words will appear onscreen: the commercial production of a subtitled video is an intricate process and involves a great many people. Not only translation, but editing, technical assistance, and product coordination all have to be juggled to produce the best possible final product given time and space limitations.

In these first two videos, U.S. Renditions sought to make their products comprehensible to an English-speaking audience without losing touch with the series' Japanese roots. "You'll notice that in our first tapes we established a color coding system to differentiate dialogue, mechanical and communications dialogue, thought, flashback scenes, and song lyrics," Napton says. This practice has now become standard for the industry.

Despite these innovations, however, the production crew was not entirely satisfied with their first two videos. "While the title size was very easy to read, and excellent for projection, it required the dialogue to be heavily condensed," Napton explains. As fans, Napton, Riddick, and Redmondton considered the translation to be the most important element of subtitled releases—they wanted to know exactly what was being said, not just the general gist. With this in mind, later releases featured smaller subtitles to allow greater information relay on the screen.

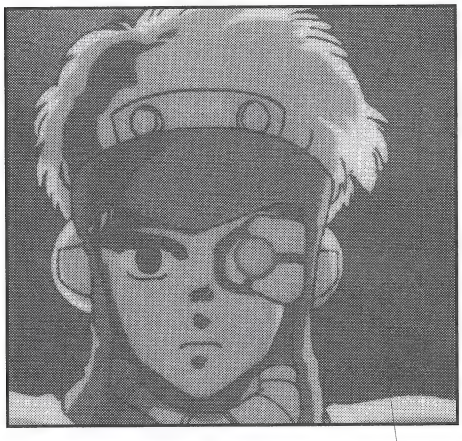
With the release of the first *Gunbuster* and *Dangaio* tapes in 1990, U.S. Renditions decided to take over complete production responsibility for their new projects, which included *Appleseed*, *Black Magic M-66*, and more episodes of *Gunbuster*. Napton and Riddick were now Associate Producers, while Redmondton would serve as Production Supervisor. A

new translating team, Toshifumi Yoshida and Trish Ledoux of ANIMAG, was selected to provide ever better translations for these upcoming releases.

In addition to their own line of translated anime, U.S. Renditions agreed to subtitle *Dominion Act 1* for U.S. Manga Corps, another company who wanted to distribute translated Japanese animation in the States. Produced by U.S. Renditions and distributed by Central Park Media, *Dominion Act 1* can be found alongside the U.S. Renditions line at MusicPlus and Tower Records across the country.

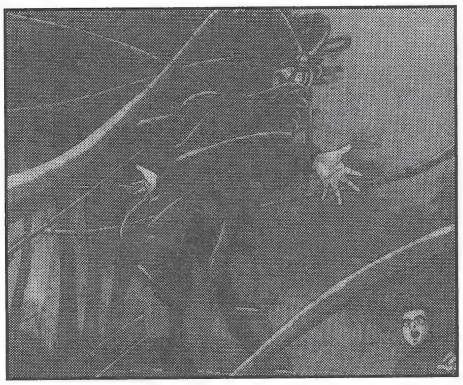
But yet more companies were springing up to join U.S. Renditions' efforts to provide translated anime. In 1991, the company L.A. Hero was founded and began a joint effort with U.S. Renditions to produce English versions of *Bio-Booster Armor Guyver*, *Super Dimension Century-Orguss*, and *Super Dimensional Fortress: Macross II*. In a break with U.S. Rendition's previous releases, it was decided to dub, instead of subtitle, these works to make them more accessible to mainstream audiences.

Even more exciting, it was decided that *Macross II* would be simultaneously released in America and Japan. For the first time, American fans could buy and view an OAV (Original Animation Video) at the same time that Japanese fans received their first video installment. This was a tremendous



breakthrough not only for U.S. Renditions, but for anime fans across the States—never before had anime been taken so seriously as a commercial proposition.

Production on the new releases began in the fall of 1991. Victor Garcia, whose production experience includes James Cameron's *The Abyss*, Oliver Stone's *The Doors*, and the live-action movie version of *The Guyver*, served as project coordinator and casting director. Ken Iyadomi produced, while Napton, Riddick, and Redmondton reprised their roles as Associate Producers. With the decision to dub came more supporting staff, including Raymond Garcia as head ADR (Automatic Dialogue Replacement) writer and voice director and Quint Lancaster as supervising director.



Since the first episode of *Macross II* was still in production in Japan, the work began on *Guyver* and *Orguss*. Garcia, with his cast of voice actors, hoped to create dubbing effects far surpassing previous efforts on earlier projects. Dubbing, like subtitling, must incorporate accuracy and timing—but to a greater extent. Ideally, the spoken words should perfectly sync with the characters' animated mouth movements, an almost impossible proposition usually accomplished by condensing, lengthening, or altering the meaning of the original Japanese script. But U.S. Renditions didn't want to provide a rough translation. They wanted to create a translation that *exactly matched* the characters' original words. As with its earlier efforts, U.S. Renditions and L.A. Hero wanted to stay as true as possible to the original story and dialogue.

Finally, the first phase was completed—and on April 5, 1992, nearly 3,000 people crowded into an auditorium at the Los Angles Comic Book and Science Fiction Convention for a sneak peak at *Dangaio* parts 2 and 3, *Guyver*, *Orguss*, and *Macross II*. These American fans were the first anywhere to view the first episode of *Macross II*, which had not yet been released—in fact, was not yet even fully completed—in Japan. While the official, fully completed, dubbed version of *Macross II* was released at Anime Expo 1992, the episode's first screening in the States was a historic moment for American anime fans. Instead of waiting for months to view tapes glimpsed only in the pages of Japanese magazines, thousands of people were actually able to see such an eagerly anticipated release before their Japanese counterparts.

But *Macross II* isn't the final project on U.S. Rendition's slate. They have still more works in store, including a dubbed version of the fan favorite *Fight! Iczer One*, and they intend to continue producing quality translated versions of animation movies, series, and OAVs for some time to come. And despite the complicated, difficult process of translating and producing anime, David Riddick speaks for his team when he says, "We don't mind the rigors of translation—we believe in the art form we are importing." ■

If it's Anime, it's gotta be AnimEigo!

When Japan's whackiest Animation Studio decided to do a sendup of Fandom, they didn't have to look far -- for the folks at Gainax are all fans themselves. **Otaku No Video** ("Fan's Video") is a hilarious fake history of Japanese fandom in general, and Gainax in particular, intercut with "mockumentary" interviews with fans, that ends up with the fans deciding to "Otakunize" the human race.

Loaded with a huge number of fan "in-jokes," Otaku no Video is a must buy for every Animation, Comic Book or SF Fan. $39.95.

Urusei Yatsura

When a highly charged Alien Princess falls for a luckless and lecherous lout, the stage is set for some very outrageous comedy!

2 tapes per month: $39.95 ea.

TV Tapes: 2nd Wed.
Movie/OVA's: 4th Wed.

Bubblegum Crisis

The Cyberpunk Classic 2032 MegaTokyo -- Technology is exploding!

8 Episodes: $34.95 ea.

Hurricane Live 2032 & 2033, Music Videos: $19.95 ea.

LaserDiscs: (4 volumes, all 8 episodes plus music videos, monthly from 11/15/92) $64.95 ea.

Kimagure Orange Road

Hikaru loves Kyosuke, and makes sure everyone knows it.

Madoka thinks she loves Kyosuke, but nobody knows it.

Kyosuke doesn't know who he loves, but he's praying nobody finds out about the family curse -- Psychic Powers!

5 Volumes: $39.95 ea.

Genesis Surviver Gaiarth

The people who brought you Bubblegum Crisis and Bubblegum Crash are back -- with a post-apocalyptic SF action adventure.

Episode 1: $34.95

Watch for episode 2 in April.

S	SUBTITLED FOR THE JAPANESE LANGUAGE IMPAIRED.

GREAT AUNT EDNA'S WARNING: First Comics, now this? You're going to rot your mind, child! Why, when I was your age, we... (etc,etc,etc.)

"The Best Movies You'll Ever Read"

P.O. Box 989, Wilmington
NC 28402
(919) 251-1850
(919) 763-2376 (fax)

AnimEigo

CYBER GENERATION

COMING THIS SUMMER

EVOLVE OR DIE

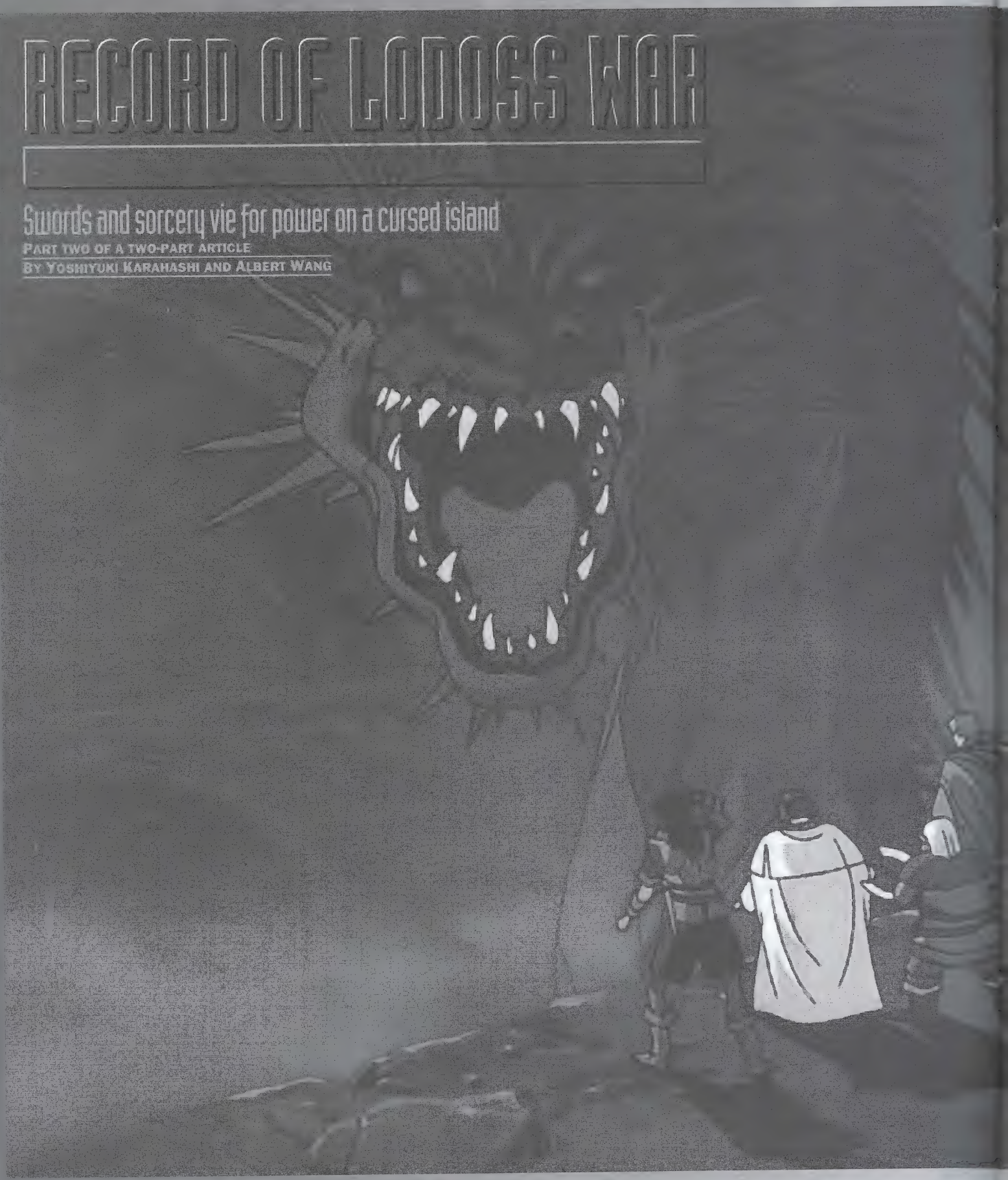
R. TALSORIAN GAMES, INC.

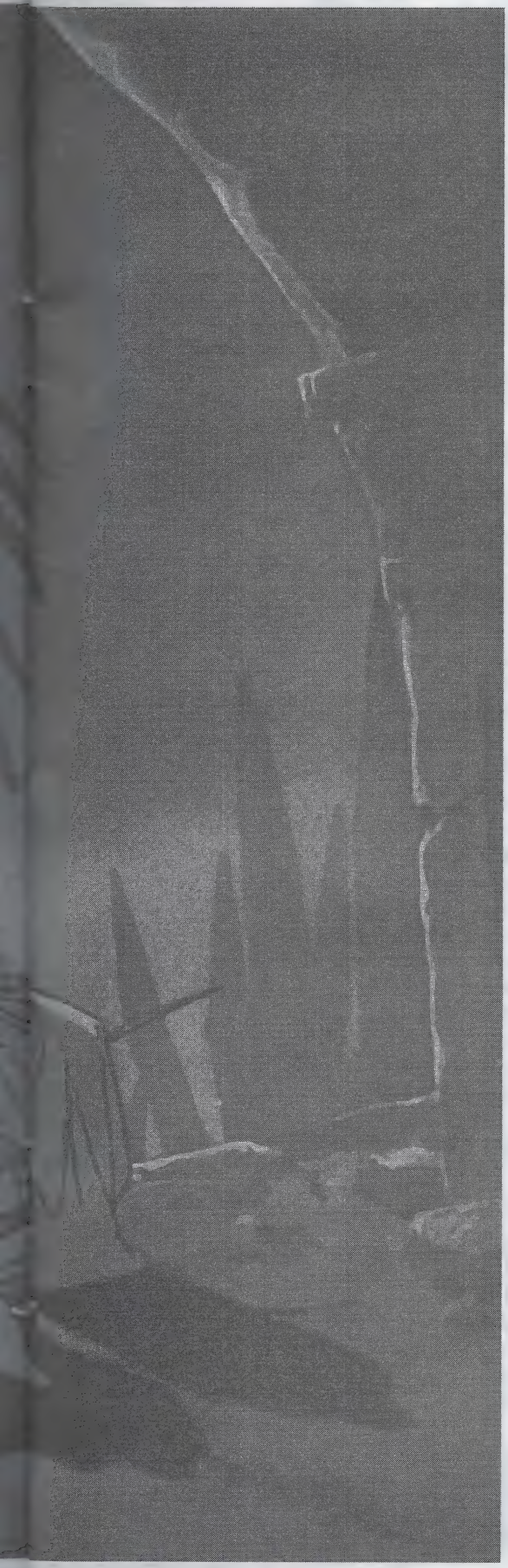
RECORD OF LODOSS WAR

Swords and sorcery vie for power on a cursed island

PART TWO OF A TWO-PART ARTICLE

BY YOSHIYUKI KARAHASHI AND ALBERT WANG





First a role-playing game, then a novel series, and now an OAV (Original Animation Video) series, the Record of Lodoss War saga achieved such popularity in Japan that animation production began before the final novel was even released. In fact, the thirteenth and last OAV was released in December 1991, preceding the expected release date of the final novel by at least a year.

The story of a young knight battling an age-old evil, the Record of Lodoss War OAV series was directed by Akinori Nagaoka, with art direction by Hidetoshi Kaneko (Five Star Stories). Character designs, by Nobuteru Yuki (Five Star Stories), were based on Yataka Izubuchi's (Mobile Police Patlabor) illustrations for the novels.

While there are currently no plans to animate the epic's remaining novels, the popularity of this ongoing tale of magic, knights, and beautiful women lends some hope to the prospect of more segments in the future.

The Story Thus Far

Thirty years ago, seven heroes united to fight an evil menace threatening the island of Lodoss: the Daemon God and his minions. Among these seven warriors were Farn, now king of Valis, and Beld, Dark Emperor of Marmo. In the battle, Beld's soul was stolen by the darkness when he took the Daemon God's cursed sword, SoulCrusher. After the battle, Beld was drawn by the small island of Marmo's evil aura and beat its denizens into obedience. Now he has turned his eyes to Lodoss, and King Farn, once his dearest friend, must stop him.

The young knight Parn is determined to follow in the footsteps of his father, a Holy Knight of Valis, and becomes involved in the growing conflict between Lodoss and Marmo when he must battle a group of Marmo's goblins in the small town of Zaxxon. Here he encounters the dwarf Gim, who has set out on a quest to find the daughter of the priestess Nice, Leilia, who has been missing for seven years. Soon their party is joined by the wizard Slayn, the priest Eto, the elf Deedlit, and Woodchuck, a thief.

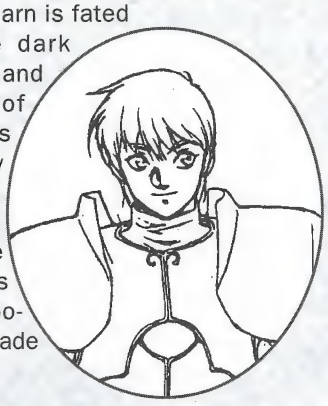
The companions are drawn into the escalating war between the small kingdoms of Lodoss and the dark army of Marmo, allying themselves with King Farn of Valis and King Kashew of Flaim. But, due to the manipulations of Karla, the Grey Witch, both Farn and Beld are struck down in what is now known as the Battle of the Heroes.

Enraged at the Grey Witch's cold-hearted duplicity, Parn and his companions confront the witch and discover that she has been inhabiting the missing girl Leilia's body all along. But as they liberate Leilia from Karla's clutches, the brave dwarf Gim is killed and Karla claims a new form: that of Woodchuck, the thief.

THE FORCES OF LODOSS

PARN

A warrior at 18, Parn is fated to confront the dark forces in Lodoss and stop the revival of the evil goddess Cardis. His holy sword, once used by King Farn and now held by the Church of Valis, is the spiritual opposite of the dark blade



ETO

A priest and Parn's close friend, 18-year-old Eto marries Fianna, King Farn of Valis' daughter, and becomes the new king of Valis.

DEEDLIT

A High Elf from the Forest of No Return, Deedlit's youthful appearance belies her 160 years. Unlike most elves, Deedlit does not believe that Elves and Humans should be segregated and is deeply in love with Parn.

FIANNA

After her father's death, demure Princess Fianna marries Eto and becomes Queen of Valis.

LEILIA

Like her mother, the Priestess Nice, Leilia is a priestess of the earth goddess Marpha. Since Karla occupied her body, Leilia retains all of Karla's memories and is dedicated to righting Karla's evil deeds.

KASHEW

A prior mercenary, 33-year-old King Kashew fought his way to become lord of the Flaim Kingdom.

MAISEN

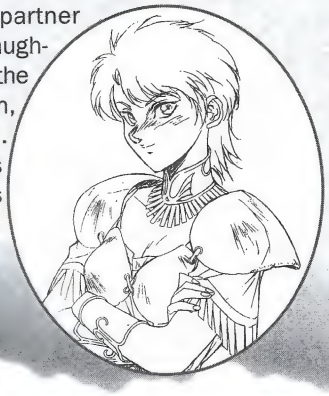
A gentle dragon, Maisen devoutly opposes the forces of evil on Lodoss.

SLAYN

At 25, Slayn still subscribes to the teachings of the Academy of the Sages— magic, he feels, should be used for constructive purposes only. He and Leilia wed soon after her body is freed from Karla's spell.

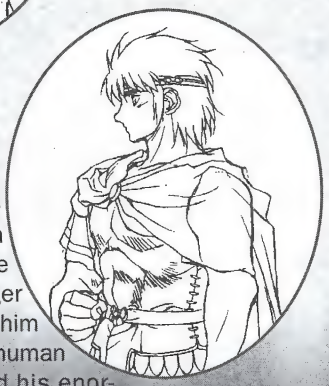
SHIRIS

A mercenary with her partner Olson, Shiris is the daughter of a noble family of the fallen kingdom of Kanon, now ruled by Marmo. Shiris' tongue is as sharp as her enormous sword.



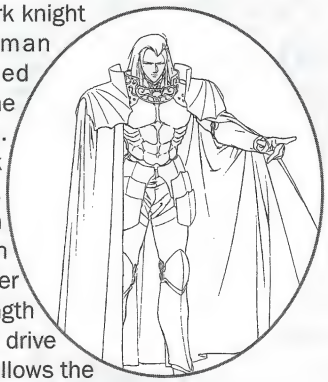
OLSON

A berserker possessed by the Spirit of Anger, at the age of thirteen Olson saw his sister die in a goblin attack and swore vengeance. As the Spirit of Anger literally lives in his body, driving him to revenge, Olson has lost every human emotion and lives only to wield his enormous two-handed sword.



THE CURSED ISLE OF MARMO

ASHRAM

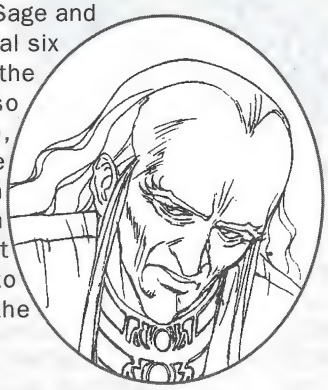


At the age of 20, the dark knight and skilled swordsman Ashram leads the cursed Marmo army following the death of evil King Beld. His sword is the black blade SoulCrusher, which Beld wrested from the defeated Daemon God in battle. SoulCrusher gives its bearer the strength of youth and a relentless drive for blood—blood which allows the blade to shatter the victim's soul.

BUGNARD

Now head of the mages of Marmo, Bugnard long ago turned his attentions to forbidden magics, evil gods, and spells of darkness. Cursed by Larcus, the overseer of the Academy of Magic, to forever suffer great pain should he ever attempt to use magic again, Bugnard is willing to endure agony to resurrect the evil goddess Cardis and make himself a god. Bugnard is convinced that the Scepter of Control, one of Duke Salbarn's five magical, dragon-guarded objects, is key to summoning the evil goddess.

WORT



Wort, the Great Sage and one of the original six heroes to crush the Daemon God so many years ago, lives above the Deepest Dungeon and serves as a guardian against any attempts to again summon the demonic king.

CARDIS

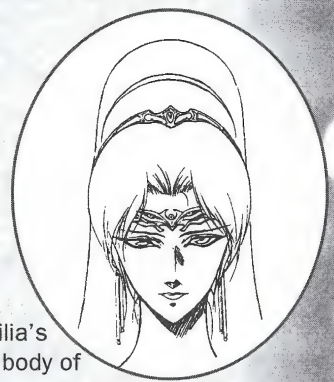
One of the two Gods of Darkness born at the beginning of the world, Cardis is the Goddess of Destruction, Chaos, and Insanity. Turned to stone by the good goddess Marpha in the Great War of the Gods, Cardis still lives and the dark army of Marmo seeks to gain her aid in their quest to conquer Lodoss.

NAS

An evil black dragon, Nas allies himself with Bugnard and becomes a sentry against those who might try to stop the revival of Cardis.

PIROTEUS

The elf Piroteus is Deedlit's dark twin, an evil creature whose whim is law and who fosters an romantic interest in Marmo's leader, Ashram.



KARLA, THE GREY WITCH

When Karla was exorcised from Leilia's body, Karla's spirit took over the body of the thief Woodchuck. While Karla is ambivalent about the battle between Marmo and Lodoss, maliciously manipulating both sides, she opposes Bugnard's attempts to resurrect the goddess Cardis since it will disrupt the world's current balance of power.

In the beginning, the six gods and goddesses emerged from the dead body of the Ancient Giant. There were the Gods of Light: Fallis, Marpha, Lada, Cha Za, and Mayrie; and the Gods of Darkness: Faralis and Cardis. Together, they created the heaven and the earth.

The Gods of Lodoss

But once the world was made, the gods could not decide how to rule and began to quarrel among themselves. Soon they were at war, battling each other with mortals, monsters, dragons, and magic. In the end, only the earth goddess Marpha and Cardis, goddess of chaos, remained.

The battle became ever deadlier, the world the young gods had created scarred forever by the gods' rage. Finally Marpha triumphed, turning her evil sibling to eternal stone. But Cardis' last breath was a deadly curse. The new world began to rot and decay. As Marpha used her powers to purify the land, Cardis summoned the last vestige of her strength and struck down her weakened sister.

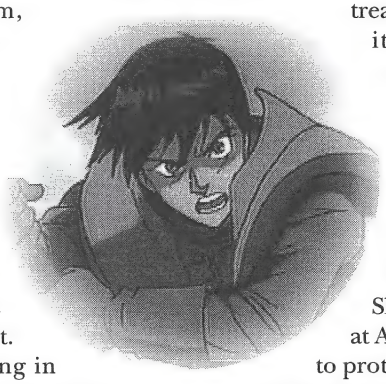
With her last few moments of life, Marpha performed a miracle. Separating the cursed land into a mass, she created the island of Lodoss and sunk Cardis' body deep into the sea. But Marpha, weak and dying, was not strong enough to finish off her enemy completely. Undisturbed for thousands of years, Cardis' body now lies buried under the small, blighted island known as Marmo.

Now Lodoss, the cursed island, and Marmo, grave of the goddess of destruction and chaos, are at war. And the twisted magician Bugnard attempts to raise Cardis once more...■

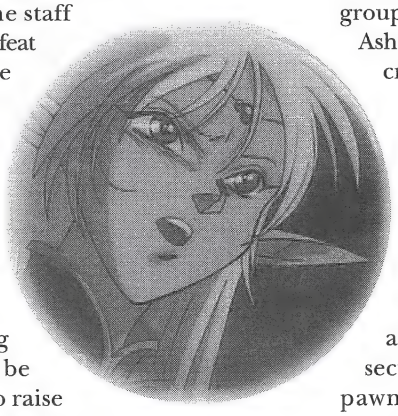
Episodes 9—13

THE MIGHTY CLASH BETWEEN THE forces of Marmo and the Flaim/Valis Coalition leaves the Island of Lodoss in a state of confusion. With both King Beld of Marmo and King Farn of Valis dead, the two factions are in desperate need of new heroes to take their place. Now Ashram, his dead leader Beld's cursed sword SoulCrusher in hand, takes command of the Marmo army, while an honored Parn takes his place as leader at King Kashew's side.

But war is not Lodoss' only concern. In the Kingdom of Flaim, the evil, fire-breathing dragon Shooting Star has awakened, leaving his home in Fire Dragon Mountain and going on a fearsome rampage across the countryside. Equipped only with three dragon-slaying spears, King Kashew, Parn, Deedlit, and the mercenaries Olson and Shiris venture out to confront the beast.



A far greater evil is brewing in Marmo as Bugnard continues his preparations to revive the chaos goddess Cardis. Now he needs only two components of his spell: a victim for sacrifice and Duke Salbarn's ancient Scepter of Control, a staff said to control any living creature—even a goddess. However, since the vicious dragon Shooting Star protects the staff, Bugnard suggests to Ashram that the staff could used to defeat Kashew and rule Lodoss as well as raise the goddess. And as for the victim, Bugnard slyly suggests to the dark elf Piroteus that sacrificing Deedlit would be the ideal way to raise Cardis and help Piroteus' beloved Ashram achieve Beld's dreams for Marmo.



Bugnard gloats about the success of his plan as Ashram and his men leave for Fire Dragon Mountain to retrieve the staff and Piroteus attempts to kidnap Deedlit. But when confronted by Shiris and Olson, Piroteus realizes that Olson is a berserker and wisely retreats. As she joins Ashram on his journey to the Fire Dragon Mountain, Kashew, Parn, Deedlit, Olson, and Shiris make their own way to tame the malicious Shooting Star.

When Shooting Star arrives at his lair to find Ashram and Parn's battle parties, the encounter becomes a three-way confrontation. But when Parn, Olson and King Kashew are distracted by the enraged beast, Ashram manages to grab hold of the Scepter—only to have Shooting Star realize that its dearest treasure is gone and turn its fiery attentions to Ashram and Piroteus. Seizing their chance, Parn, Olson, and Kashew critically wound Shooting Star with their dragon-slaying spears. With its last breath, Shooting Star blasts fire at Ashram, trying valiantly to protect the treasure Duke Salbarn bound it to guard so many years before. But Piroteus leaps in front of Ashram, exchanging his death for her own. As Ashram bends over the dying elf, Bugnard's spy steals the Scepter of Control and teleports back to Marmo.

With the dragon dead, Fire Dragon Mountain begins to collapse. Parn and his group scrambles desperately for safety, but Ashram stays in the disintegrating cavern, cradling Piroteus' body.

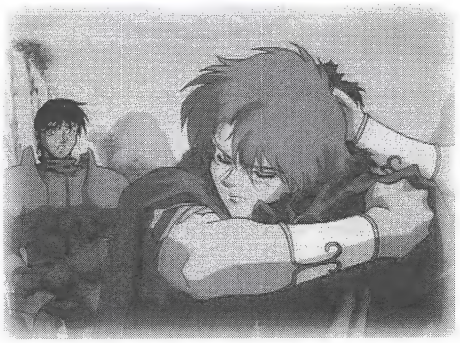
Now, Ashram presumably dead in the monstrous cave-in at Fire Dragon Mountain, Kashew and Parn make preparations to crush Marmo once and for all. But Ashram is not dead—Karla, ever watchful of the events on Lodoss Island, came to his rescue. Bugnard's attempts to raise Cardis threaten the security of Lodoss and now Karla needs pawns to help her keep the balance of power unstable. She informs Ashram that the wizard's attempts to raise Cardis are not to help Marmo but to make Bugnard himself a god. Enraged at Bugnard's duplicity, Ashram immediately returns to Marmo intent on killing the traitor.

Now that he has the Scepter of Control, Bugnard needs only a sacrifice to

complete Cardis' resurrection. As Deedlit would be ideal, he overwhelms Parn with his magic and disappears with elfin girl. Furious, determined to crush Bugnard's evil plan and save Deedlit, Parn is granted the late King Farn's holy sword by the dead king's daughter, Fianna. As King Kashew promises to follow when his army is ready, Parn leaves for Marmo with Eto and Slayn at his side. Meanwhile, Shiris and Olson are sent to the Kingdom of Moss with Kashew's request for aid in a joint offensive against the dark island.

On Marmo island, deep underground, Bugnard makes the last preparations for Cardis' revival in an ancient shrine buried deep under Marmo Castle. But as the ritual begins Ashram bursts in, sword in hand, to confront the evil wizard.

Meanwhile, Parn and his companions arrive on Marmo's shore. As they battle their way past deadly monsters, Parn leaves his friends behind to make his way to the Cardis Shrine and rescue Deedlit.



Cardis' resurrection is well underway when Parn arrives. As Cardis' arrival comes ever closer, Bugnard's powers steadily increase and now even Ashram, armed with SoulCrusher, is no match for the evil wizard. Parn joins the battle, fighting side by side with his former enemy.

Meanwhile, Kashew and his men arrive in force, aided by the Dragon Knights of Flaim and the good gold dragon Maisen. But with Cardis' evil aura hanging over the island, the black dragon Nas and the other Marmo creatures are more than powerful enough to defeat the Lodoss forces.

On a hilltop not far from the shrine, Karla and Wort watch the battle. Wort wonders why Karla is not interfering, since Marmo's victory will dramatically shift the imbalance of power she is determined to create. But as the end of the battle draws near, Karla simply murmurs, "There is no reason to worry. My pawns will stop the resurrection of Cardis..."

The steely determination that made Ashram such a powerful foe finally enables him to strike Bugnard down—only to lose his own life. Parn, his holy sword in one hand, staggers to pick up the black SoulCrusher and break through the evil aura saturating the shrine. The spell broken, Cardis returns to her body beneath the island. But now, the magic gone, the shrine begins to collapse and Parn rushes to save the fainting Deedlit. Outside, the battle comes to an abrupt end as Cardis' power fades from Marmo's enchanted creatures. With a final blow, Maisen kills Mas as Kashew and the Dragon Knights overwhelm the islands' other forces. As the Lodoss army realizes its triumph, Parn emerges from the ruins holding Deedlit in his arms.

The war is over, but Parn will only accept a sword and the title "Knight of Lodoss" from Kashew as reward for his service. The victory celebration extends far into the night and across the joyful island, but Parn slips quietly away with Deedlit into yet another adventure in the chronicles of Lodoss War. ■

Karla's Ferronniere

Five hundred years have passed since the great kingdom of magic ruled Lodoss Island. A race of mystics and magic users, the Kingdom of Kasture placed sole and holy importance on magic and its powers—those without magical skills were worse than barbarians, less than slaves. The Duke of Lodoss, Salbarn, delighted in subjugating Lodoss' powerful dragons to his will and commandeered them to guard his treasures.

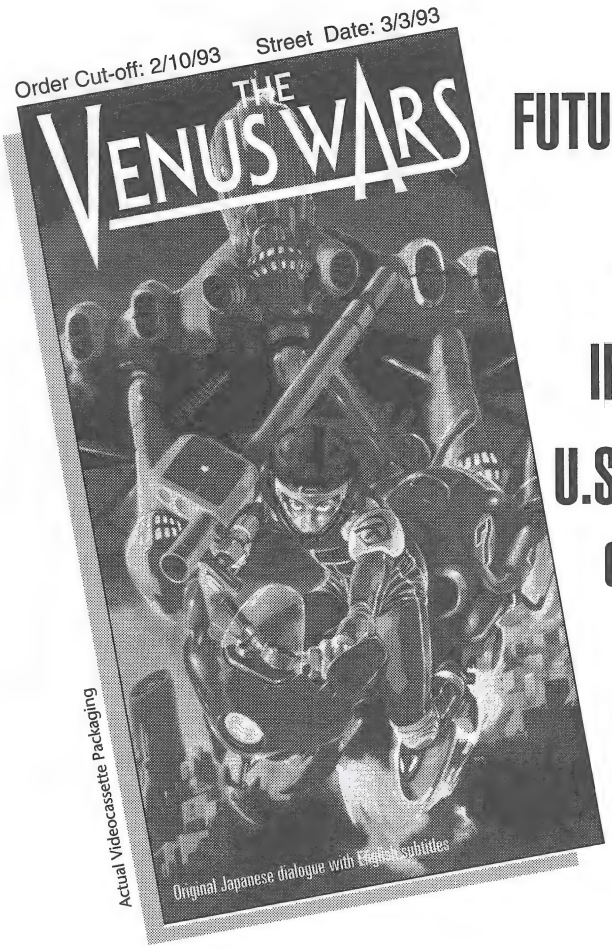
But these skills were not enough. The rulers of Kasture, seeking ultimate power, sought to create a reservoir of magic that could be tapped by all who wore a small crystal implanted in their forehead. But when their plan failed, every magic user lost their sacred powers—all except Karla, who had refused to participate in the kasturians' grand plan.

The barbarians, spying their chance, rebelled against their crippled masters. Karla, expecting her mortal body to die at any moment, placed her soul in a magic ferronniere. This beautiful, slim golden circlet compels all who defeat her to place it on their head, transferring Karla's soul to their body. With her ferronniere, Karla can live forever.

As the kingdom of magic was overrun and destroyed, and the Duke of Lodoss killed, Karla was struck down by a barbarian in battle and took her first surrogate body. Karla now lives in everlasting bitterness, convinced that Lodoss will fall once again should its small, clashing countries ever unify. Eternally, she strives to prevent a great tragedy by creating small ones, manipulating events to keep various groups vying for power over the island. Now, for her refusal to ally completely with either good or evil, Karla is known as "the Grey Witch."

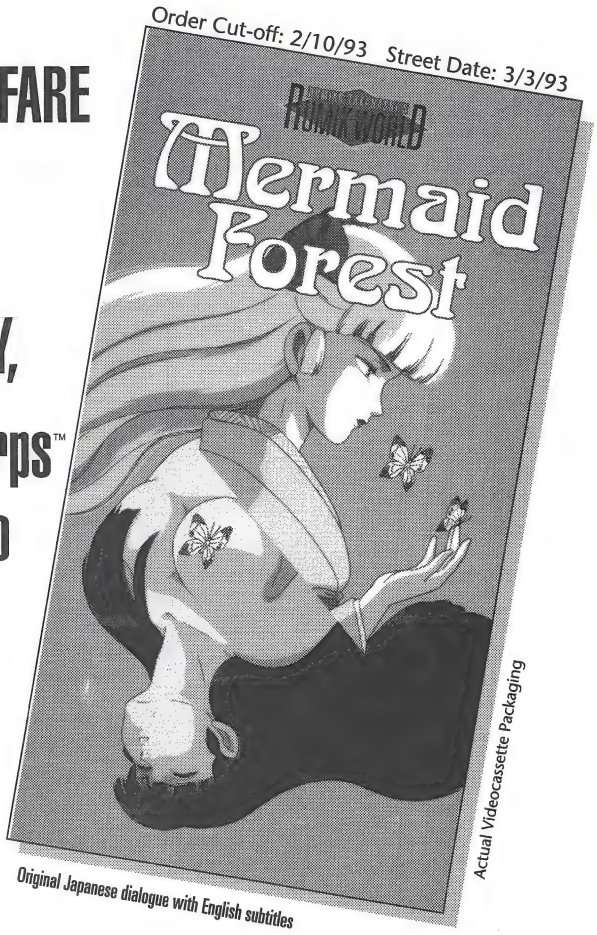
Five hundred years later, the Lodoss War once again brings Karla's powers to the fore. Forced from the priestess Leilia's body when the ferronniere is struck from the young girl's head, Karla now inhabits the body of Woodchuck the thief—and, in this new host, plots and plans to keep the balance of power forever in flux. ■

Animation From Two Of The World's Greatest Creators



From FUTURISTIC WARFARE to the SECRET OF IMMORTALITY,

U.S. Manga Corps™ continues to BRING YOU THE BEST!



In the 21st century, mankind lives on two planets. Following the collision of an ice asteroid, massive terraforming has made the planet Venus capable of supporting life. People from Earth have colonized the formerly hostile world and thrived for four generations. But they brought with them the darkest side of their humanity—Venus is about to become hostile again.

As huge battletanks and warplanes are mobilized, only those with wit and strength survive the attacks. Hiro Seno, a hotshot motorcycle jockey, and his fellow countrymen are plunged into the tense drama of unrest and find themselves on the front lines fighting for their lives in *Yoshikazu Yasuhiko*'s battlefields!

According to legend, eating mermaid flesh will make you immortal. But the truth is far worse. The lucky ones die while the unlucky ones are forever altered into hideous monstrosities which live on forever!

RUMIKO TAKAHASHI RUMIK WORLD

Yuta, a sailor who was cursed with immortality, has traveled the world since the 16th century in search of a mate. Mana may be just that woman.

But first, Yuta must rescue her from the terrifying clutches of Dr. Shina. Mana is to be the latest subject in his torturous experiments to uncover the secrets of immortality. Can even an immortal man survive the nightmares spawned by mermaid flesh in *Rumiko Takahashi*'s macabre thriller?

Catalog No.: USM 1046
Color. Stereo.
104 minutes. Animated action adventure.Unrated. Original Japanese dialogue with English subtitles. Suitable for most audiences. Parental discretion is advised.

$39.95
suggested retail price
(prices may vary in Canada)

U.S.MANGA™ CORPS

© 1992 Central Park Media Corp.

$34.95
suggested retail price
(prices may vary in Canada)

Catalog No.: USM 1044
Color. Stereo.
55 minutes. Animated action adventure. Unrated. Suitable for most audiences. Slight nudity. Parental discretion is advised.

1-800-833-7456

250 West 57th Street, Suite 831,New York, NY 10117
Phone: 212-977-7456 Fax: 212-977-8709

The Society for the Promotion of Japanese Animation presents:

ANIMEEXPO93

The International Animation and Manga Exposition

July 2nd to July 4th, 1993 at The Oakland Convention Center, Oakland, California

Guests of Honor:

Scott Frazier

First foreigner to work production, be a director's assistant, teach or work in an animation school and build his own animation studio in Japan.

Michitaka Kikuchi

Silent Möbius, Project Zeorymer, Good Morning Althea, Magical Emi, Borgman, Genji, Detonator Orgun, Lodoss Wars, Project A-Ko

Hiroyuki Kitazume

Z Gundam, ZZ Gundam, Char's Counterattack, Dragon Century, Megazone 23 Pt. III, Starlight Angel (Robot Carnival), Digital Devil Story, His Name is Gold, Moldiver, Lagaciam Gairath 1,2,3, Scramble Wars

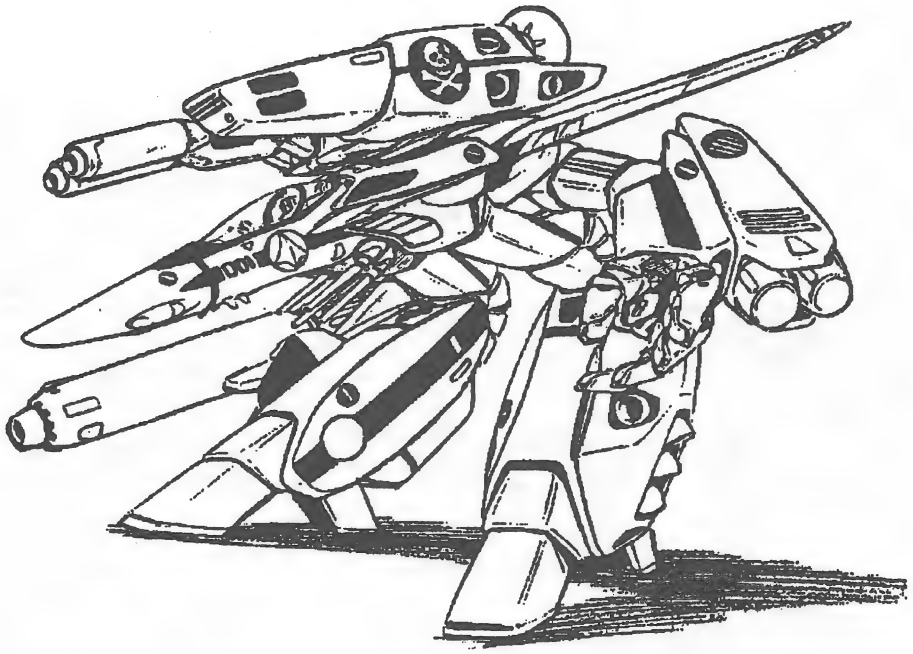
Makoto Kobayashi

Dragon's Heaven, Z Gundam, Giant Robo, Venus Wars, Hyper Weapon, Mach Vision, Heartlaizer, Future Tanks

Haruhiko Mikimoto

Macross (AKA *Robotech*) *Macross II, Gunbuster*, Eve from *Megazone 23, Gundam 0080, High Speed Jecy*

- **American Guests**
- **Computer Animation**
- **Two Live Programming Tracks**
- **25,000 ft Dealers' Room**
- **Film Program**
- **Autograph Sessions**
- **Meet the Guests Reception**
- **Banquets**
- **Costume Contest/Masquerade**
- **Gaming**
- **7,500 ft Art Show**
- **Charity Art Auction**
- **Four to Five Video Channels**
- **Modeling Contest**
- **Cel and Modeling Workshops**
- **Dance**
- **Karaoke**



Events & Programming:
Featured activities at this year's convention will be our modeling show and contest, model premiers, computer animation, computer game displays, Midnight Madness, Gaming Displays and demonstrations, and video premiers.

Travel:
For discounted flights from anywhere in the U.S. and Canada, call Ladera Travel at (213)-772-1511 (inside CA) or 1-800-624-6679 (outside CA).

Hotel Reservations:
For hotel reservations, phone: (510) 451-4000. Be sure to mention Anime Expo '93 to get the special low convention rate.

Memberships:
(Three Day Admission to the convention.)

Until April 1:	$35
Until June 1:	$40
At the door:	$45

Associate Memberships:
For those who can't attend, associate membership are available for $15. Memberships outside of North America will cost $20. The *Anime Reference Guide*, the *Anime Expo Program Book*, all newsletters and other convention publications will be included.

Dealers' Tables:
(Includes two attending memberships)
$125 flat fee for a table. No limit.

Please make all checks payable to:
The Society for the Promotion of Japanese Animation

Please enclose a stamped self-addressed envelope with all inquiries and membership orders.

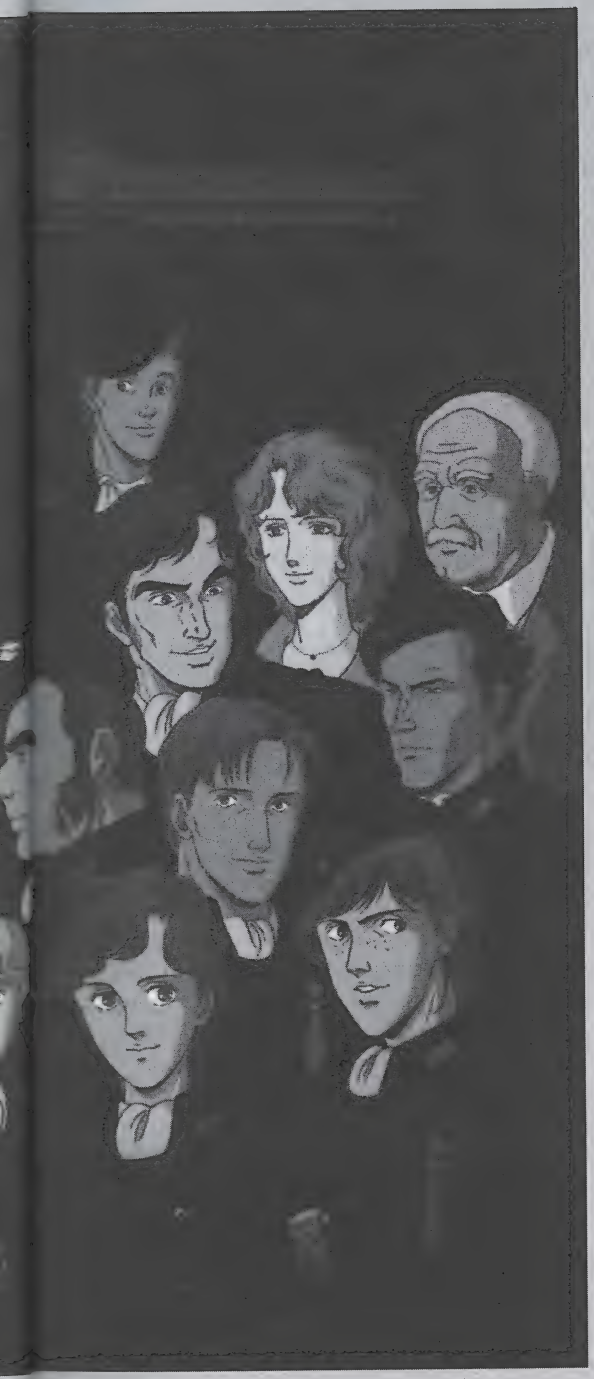
Anime Expo '93
2425 B Channing, Suite 684
Berkeley, CA 94704

Legend of the Galactic Heroes

MILITARY GENIUS AND LONELY ROMANCE AMONG THE STARS

BY TAKAYUKI KARAHASHI

In 1982, a Japanese science-fiction writer by the name of Yoshiki Tanaka introduced the world to a novel series that would forever change the nature of Japan's science fiction readership. Before his landmark space opera, Legend of the Galactic Heroes, female science fiction readers were few and far between. But by the time the third book of his epic was released, Tanaka had single-handedly corrected this imbalance to such an extent that male readers were almost swamped by the influx of avidly reading women. In fact, Tanaka was having a hard time hiding from the stampede of crazed female fans—rumor has it that the author and his characters still receive boxloads of chocolate on Valentine's day from lovestruck readers.



The story follows two men on opposite sides of the war, the "heroes" of the title: Reinhard, a handsome, bitter aristocrat cut from everything he ever loved and driven to gain power and recognition; and Yang Wenli, a historian and dreamer compelled to do a job he dislikes because he must. Caught in a world of incompetence and deceit, these lonely men must ultimately test their genius against each other.

Tanaka's original storyline of battle and loss finally ended with Book Ten in 1987, but Kitty Video's 1988 release of the Legend of Galactic Heroes animated film, ***Set Sail for the Sea of Stars***, pushed the series' popularity to a new high. The movie's success was especially encouraging since it wasn't even based on the original novel series, but on a new set of novels by Tanaka titled Legend of the Galactic Heroes Side Stories. Encouraged by this enthusiastic response to a mere side story, Kitty Film decided to tackle the gargantuan task of animating the entire series of novels. With four 26-episode installments, totalling 104 episodes and 52 hours of animation in all, this would make ***Legend of the Galactic Heroes*** one of the largest OAV (Original Animation Video) series ever planned.

The first two books of the series (which included excerpts from the Side Stories), 26 episodes in all, were released by Kitty Film in 1988. Directed by Noboru Ishiguro (***Macross: Do You Remember Love?; Macross***), with character designs by Matsuri Okuda (***California Crisis***,***Shurato***) and the mind-boggling thousands of spaceships designed by Studio Nue, this adaptation proved yet another commercial success.

Fans of high-speed action and mecha combat may be puzzled by ***Legend of the Galactic Heroes***' success, but readers of science fiction romance will immediately understand the series' appeal. Without the rapid-fire action of so many animated features, ***Legend of the Galactic Heroes*** is instead a drawn-out study of power moves in personal, governmental, and military circles. With its intense, lovelorn male characters and story of eternal warfare, ***Legend of the Galactic Heroes*** is essentially a story of political intrigue set among the stars.

THE WORLD OF THE GALACTIC HEROES

In 2801 AD, humanity transferred its center of administration from Sol-3, Terra, to Aldebaran-2, Theoria. Declaring that this move began a new stage in history, proudly denominated the United Stars of the Galaxy, mankind established a new calendar starting from that date: Space Era (SE) 1. Earth, mankind's depleted first home, was soon forgotten.

But this move to space was an explosive one. The war and chaos of the AD 2700s continued into the new era, stagnating into perpetual warfare. This constant turmoil created a new problem for the USG: space pirates. Despite the glamorous name, these "pirates" were really nothing more than organized criminals backed by corrupt politicians and ambitious corporations.

Finally, in SE 106 (2907 AD), the USG appointed Admiral Wood to address the problem. It took the military genius two years to rid space of its parasites. In his memoirs, he wrote he had to fight two parties at once: "the competent foes in front and the incompetent friends in back." After his retirement from the USG Fleet, Wood ran for office and fostered humanity's first period of expansion and growth in decades.

But Wood's renaissance was succeeded by another period of regression, pessimism, and stagnation. Progress in the sciences came to a halt, democracy lost its self-cleansing power, and a mob rule interested only in profit came to power. Those few concerned with the future of humanity reached for an easy cure to these problems: dictatorship.

Rudolf von Goldenbaum was born to a military family in SE 268 and graduated from the USG military academy at the top of his class. Receiving his commission at the age of 20, he fearlessly challenged the corruption and incompetence of his superiors and was sent to the Betelgeus sector, main street of rampant piracy, for his insubordinance. But instead of dying miserably at the hands of the pirates, he disappointed his superiors by fighting viciously and showing no mercy, burning even those pirate ships that surrendered for trial. Criticism of his cruelty was drowned in the cheering for his success. To the lethargic masses, Goldenbaum appeared to be the second coming of Admiral Wood.

At the age of 28, Rear Admiral Goldenbaum retired from the military to enter politics. Becoming the head of the National Reform Alliance (NRA), he gained even more popularity by allying himself with young, eager, progressive politicians. But once elected Prime Minister, Goldenbaum took the unprecedented liberty of re-interpreting the Constitution, appointing himself not only Prime Minister but President as well. Without a President to check the Prime Minister's power, no one in the galaxy could now oppose Goldenbaum's rule.

The young politician who had once demanded "a better government, a powerful leader, and reform and vigor to society" became an absolute dictator whom no one dared criticize. When in SE 310 (Imperial Era 1) he crowned himself Holy and Irreproachable Emperor of the Galactic Empire, many of his former supporters dearly regretted their folly in helping this dangerous man come to power. But the masses cheered.

Emperor Rudolf started his reign with radical reforms. Corrupt bureaucrats were replaced, those leading lifestyles and providing entertainment breaching "decent standards" were purged, and crime and juvenile delinquency all but disappeared under severe law enforcement. But still the "Steel Giant" was not satisfied. Society continually failed to live up to his high ideals. Believing that his edicts were indisputably faultless, he soon began to see his critics as agitators threatening social order and clamped down harshly on any and all opposition.

The first indication of the extent of his paranoia came in IE 9 with the implementation of the Eugenics Law, which mandated euthanasia for the men-

LEGEND OF THE GALACTIC HEROES

Set Sail for the Sea of Stars (Movie)

Between the Empire and the Free Planets lies an immense stretch of impenetrable space. Only two navigable routes pass through this deadly span: the Phezzan Corridor, jealously guarded by Phezzanland, and the Iserlohn Corridor near the Imperial Iserlohn System.

The Empire long ago constructed an artificial planet, the Fortress Iserlohn, to guard the Iserlohn Corridor against Free Planet use. A constant bone of contention between the two warring factions, the Fortress is attacked at least once every Free Planets election year as incumbent Free Planet politicians, hoping to use the euphoria of war to win re-election, rouse up another attack on the artificial planet. In fact, military confrontations near the Fortress are so frequent that its entire economy depends on providing services for Imperial troops.

SE 795 (IE 486) is an election year, and nineteen-year-old Admiral Reinhard von Müsel's expedition fleet of 10,000 ships is assigned to reinforce Iserlohn's permanent fleet. But the prominence of Reinhard's sister, a favorite concubine of the Emperor despite her near-commoner status, has aroused the jealousy of Imperial Space Fleet Supreme Commander Mückenberger and his ally, Rear Admiral Flegel. Reinhard's command, they declare, is due solely to his sister's position and the upstart must be punished. As Reinhard's expedition fleet enters Iserlohn space, Mückenberger maliciously sends him to the gas giant Legnitzer, where an enemy buildup has been spotted.

Lurking behind Legnitzer's thick atmosphere is the Free Planets 2nd Star Fleet, commanded by the gung-ho Vice-Admiral Paetta in the *Patrokouros.* At his side, in the thankless role of Chief Operations Advisor, is Commodore Yang Wenli. All thoughts of fulfilling his mission and ambushing the

tally ill and the end of all social welfare to those unable to fend for themselves. When the few surviving Republicans in Parliament objected to the Eugenics Law, the Parliament was permanently disbanded. To Rudolf, weakness was a sin and the weak objects of hatred. "It is my holy duty to preserve the strength of the human species by eliminating the socially misfit," he decreed.

Finally the masses that had supported Rudolf for so long realized what a monster they had created. No one was officially "excecuted" as the mass persecutions began, but the death tolls—those killed before trial, during investigative torture or in police custody—and the count of those "missing" after arrest totalled over four billion. The uneasy populace attempted to excuse or ignore these numbers; after all, as the Security Officers claimed, that was only 1.3% of the 300 billion in the Imperium. Only a handful had died, and that was for the benefit of the majority. Meanwhile, Rudolf promoted his "genetically superior" personnel by giving them aristocratic powers and titles.

Rudolf von Goldenbaum died in IE 42 at the age of 83. The great leader, who had so vehemently enforced genetic superiority, had never been able to father a functional heir and was survived by four daughters and one mentally retarded bastard son. One of his grandsons succeeded to the throne and the Goldenbaum line continued as it had begun.

But in IE 164, a small, forgotten group of Republicans, deprived of their Imperial citizenship and exiled to the desolate penal colony Altiar-7, managed to escape their dreary prison. Their leader, a young idealist named Are Heinessen, realized that they did have one material that could escape into space undetected by Imperial Guards: dry ice. A block of dry ice 122 kilometers long, 40 kilometers wide, and 30 kilometers high, equipped with anitgravity engines and life support quarters, left Altair-7 only three months later. With Heinessen in command of over 400,000 fellow prisoners, the Republicans embarked on what came to be known as the Long March.

Over a half century later, in SE 527 (IE 218), with Heinessen dead and the ship's population a mere 160,000, the Republicans finally found a home planet. Renouncing the IE calendar, they restored the SE calendar and declared themselves the proper heir of the USG. This new planet Heinessen, they declared, would be the first of the Free Planets.

For over a century the Free Planets prepared for the inevitable confrontation with the Empire. Finally, in SE 640, a Free Planet patrol ship encountered and destroyed an Imperium scout ship. Before the Imperium ship disappeared in a blinding neutron flash, it informed the Imperial Captal, Odin, that these decendents of escaped Altarians slaves were in full revolt. And when the Empire sent a fleet to punish the rebels, it was soundly defeated in the infamous Slaughter of Dagon.

Those silenced for three centuries in the Imperium finally found their voices and demanded refuge with the Free Planets. But as the Free Planets offered asylum to all disagreeing with the Empire, they inevitably began to attract politicians in disfavor with the Imperial government. Slowly, subtly, the Free Planets' political climate changed until the Empire and the Free Planets ended where the Space Era had begun: in a state of perpetual, stagnant warfare.

A byproduct of this conflict was Phezzanland, a semi-autonomous region of the Empire bordering the Free Planets. Phezzan, a hotbed of conspiracy and free enterprise, exists only due to the Empire's need to covertly negotiate and trade with the Free Planets. In fact, Phezzan's survival depends so much on the tension between the two superpowers that the assassination of the Emperor Manfred, who sought peace with the Free Planets, was rumored to be a Phezzan conspiracy.

At the end of the 8th century SE (5th century IE), the Empire and the Free Planets had reached an impasse. The Empire could no longer maintain control and discipline among its troops, and after centuries of war the Free Planets had lost the idealism that had originally begun the war. Humanity, once 300 billion strong, was reduced to a mere 40 billion scattered among the stars: 25 billion in the Empire, 13 billion in the Free Planets, and 2 billion in Phezzan.

But just as it seemed that history was once again grinding to a halt, two geniuses of space warfare—Reinhard von Lohengram and Yang Wenli—arrived to change its course.■

Fortress leave Paetta the instant he spots Reinhard's encroaching force. Dismissing Yang's advice to ignore the approaching ships, he orders his troops to confront the enemy.

The two fleets launch into battle, but Legnitzer's 2,000 km/hr winds and constant thunder keep all radar systems inoperational; shooting blindly into the constant gassy storm of hydrogen and helium only makes the atmospheric difficulties worse. Suddenly, Reinhard orders his fleet into satellite orbit and bombards the 2nd Fleet with missiles, turning the planet's atmosphere into an enormous fusion reactor. Mere chance saves a fifth of the Free Planet's fleet when Lt. Commander Dusty Attenborough trips on the *Patrokouros'* helm and skips the ship, and few blindly following others, into high orbit.

After this small skirmish, Reinhard returns to Iserlohn to dock his fleet, submerging his ship into Fortress Iserlohn's sheath of liquid metal.

As the badly decimated 2nd Fleet returns to join Free Planet's main force, fighter pilots aboard the *Patrokouros* wager on the next battle's victor. Hotshot pilot Lt. JG Oliver Poplan is booking the bets when Yang passes by. To the quaking pilots' surprise, Yang places a 500 dinar bet—but leaves it up to Poplan to decide on which side.

In another section of the ship, Vice-Admiral Paetta explains to his superiors that the execution of his plan was flawless; his failure was due to "a sudden change in the weather" and the rest of the operation should go as previously planned. Yang, studying history in the ship's library, sighs when he hears Attenborough's announcement that Star Fleet has officially determined that "weather" caused the defeat at Legnitzer. He sighs again when he cannot find a page in his history book without a war on it. And again when the battle alert sounds.

In Fortress Iserlohn, electric monitors alert for any sign of disrespect to the Emperor announce the upcoming battle with the Free Planets near the Tiamat system. The Emperor, christening the upcoming conflict the Battle of Tiamat IV, has decreed that this attempt to conquer Iserlohn will end like the Free Planet's previous three attempts—in humiliating defeat.

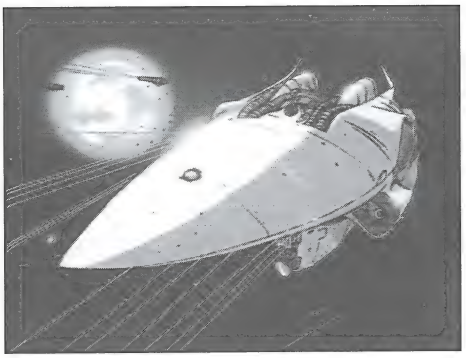
Reinhard von Lohengram

Reinhard von Lohengram was born Reinhard von Müsel in IE 467 (SE 776). He changed his name, which had always been a burden and a curse to him, when he was adopted by the by the heirless Count Lohengram after Reinhard's spectacular military success at the Fourth Battle of Tiamat.

Reinhard's family belonged to the lowest rank of the aristocracy, the Reichritter, or Imperial Knight, and was so desperately poor that the murder of Reinhard's mother by a greater aristocrat had to go unavenged. When his father turned to drinking, Reinhard's only consolation was the company of his beautiful sister AnneRose and the friendship of the redheaded boy next door, Siegfried Kircheiss. But when Reinhard was ten, his father sold the 15-year-old AnneRose to the Emperor as a concubine in order to ensure the family's income. Furious at this betrayal, Reinhard secretly cursed his father, his family name, and the Emperor.

Deprived of his sister, Reinhard's only confidant is his childhood friend Seigfried Kircheiss. Only Seigfried knows of Reinhard's true ambitions. Before abandoning his remaining family and entering military school, Reinhard secretly tells Kircheiss: "Rudolf Goldenbaum was a mere citizen before he became emperor...is what was possible for Rudolf impossible for me? Come with me, Kircheiss. If it's a sin to be powerless, then we'll gain power and make those who deprived us regret it. Help me regain those happy days with you and AnneRose. Will you come with me?"

At the age of 15, Reinhard earns his commission as an Imperial guard, and by the age of 20 his superior military skills (and the aid of his influential sister) gained him the rank of Imperial Space Fleet admiral superior. But attaining that rank was a long and bitter battle. While the pampered sons of high aristocracy sometimes achieved similar ranks at such an early age, Reinhard's ascendancy was a constant struggle to prove that he was not "the commander hiding behind his sister's skirt."■



Meanwhile, at the operations planning meeting, Mückenberger declares that Reinhard will command the fleet's left wing in tomorrow's battle. It isn't only envious Flegel who protests giving the "admiral under the skirt" the most important tactical position in the fleet, but Mückenberger contemptuously dismisses all protests.

Before the upcoming battle, many of the enlisted men spend their night off in pleasure houses while officers enjoy the less squalid excitement of high-brow clubs in the city. But when two of Reinhard's admirals, Mittermeier and Reuenthal, overhear other officers insulting their commander, they are more than willing to forego their game of pool for more violent diversions. But before they can act, the offending officers are quickly assaulted by a mere ensign and lieutenant. Before the fight spreads, Reinhard's first officer, Kircheiss, suddenly intervenes.

"These worthless people are not the enemy," Kircheiss says. "You will face the enemy tomorrow. You may be the crew of a mere cruiser, but Admiral Müsel knows both of your names, Lieutenant Junior Grade Helm and Ensign Vandenberg. The Admiral may sometimes forget the names of other commanders, but he never forgets his own men. He is like that."

This, thinks Reuenthal, is why Reinhard commands such fanatical loyalty.

The next day, the showdown between the Imperial and Free Planet forces begins in the Tiamat system. By ordering Reinhard's fleet to position itself in front of the enemy, Mückenberger reveals to the entire Imperial Fleet the true reason he chose Reinhard for the left wing position—he is willing to destroy an entire fleet just to be rid of the "arrogant blonde brat." Once Reinhard and the Free Planets decimate each other, Mückenberger plans, the remaining Imperial forces will demolish the weakened Free Planet fleet.

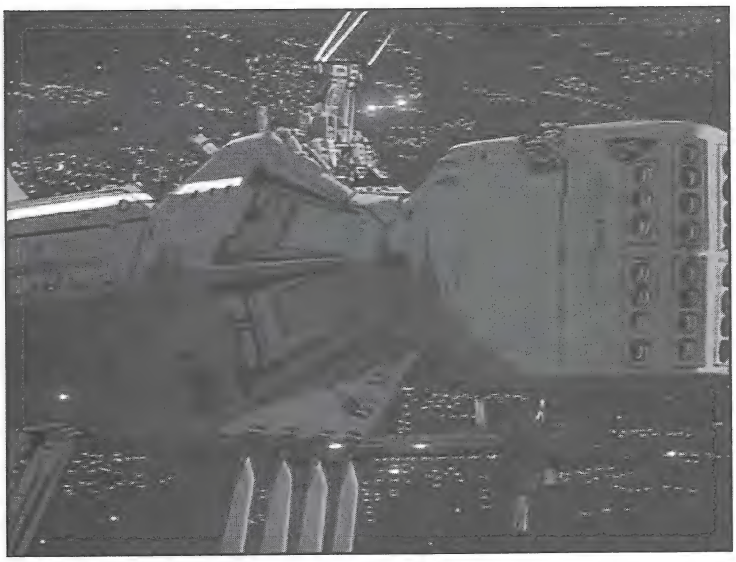
The two forces advance toward each other, using Reinhard's seemingly doomed fleet as a shield. But Reinhard is no fool. Suddenly, without warning, he orders his ships to turn hard right—pulling himself out of the line of fire and forcing the two main forces to realize they are too close to each other to avoid confrontation. In the ensuing pointless, casualty-laden battle, only Reinhard's fleet manages to avoid damage.

But then, in a move destined to buy the love and admiration of a million soldiers and the eternal hatred of their generals, Reinhard dives back into the stalemate to save the day. With his aid, the tide of battle swiftly changes in favor of the Empire.

The failing Free Planets decide that their only option is to send a diversionary fleet to distract the enemy while the main fleet retreats. Yang volunteers to command the mission, taking with him only two men and a dummy fleet of unmanned, remote-controlled ships. The Empire almost falls for the trick, but Reinhard swiftly discerns the nature of the ruse and dispatches a mere twelve ships to dispel the ghost of a fleet—seemingly assuring the Empire yet another victory at Iserlohn.

But suddenly, Yang's ship *Ulysses* appears out of nowhere, positioning itself directly underneath Reinhard's *Brünhilde*. With the *Brünhilde* hostage to the *Ulysses*, Reinhard's fleet cannot fire and a deadly silence falls over the battlefield. When Yang's incompetent superior Paetta advocates firing, he is promptly ignored.

The Fourth Battle of Tiamat ended with the total defeat of the Free Planets, which narrowly avoided decimation. But this battle is famous for more than the Free Planet's miraculous escape. It is now known throughout history as the first clash between Yang Wenli and Reinhard von Lohengram—who, in later years, were called heroes.



The First Season: OAV Episodes 1—26

Subject to the hazing of the Empire's old guard, Reinhard is sent on an impossible errand: he is to repel an invading Free Planets fleet of 40,000 ships with a fleet of 20,000 and in command of five admirals who do not respect him.

Hoping to repeat the Slaughter of Dagon, the Free Planets plan to completely encircle and defeat the Imperial fleet—but Reinhard's superior mobility quickly dispels their dreams of victory. By dividing the Free Planets' forces into three segments, Reinhard's troops are always able to outnumber each individual group. Seeing the Free Planet's sluggish response, Reinhard disdainfully dismisses them: "Incompetents. You're much too slow."

On the Free Planets side, Yang Wenli once again manages to single-handedly prevent the total decimation of the Free Planets Star Fleet at Reinhard's hands. But despite his efforts, the totals of the Battle of Astate were tragic: of the Empire's 2 million troops and 20,000 ships, only 150,000 men and 2,200 ships were lost—but of the Free Planet's 4 million troops and 40,000 ships, 1.5 million men died and 226,000 ships were lost.

When the battle is over, Reinhard receives the highest Imperial military rank, Admiral of the Fleets, as reward for his overwhelming victory. Meanwhile, the embarrassed Free Planets, desperate to find a hero in the face of this devastating defeat, promote Yang to Rear Admiral and make him a national hero for his quick thought and action.

In addition, Yang is made commander of the 13th fleet, a ragtag outfit made up of a combination of the remains of the decimated 4th and 6th Fleets and a few new vessels. Although the 13th only has 6,400 ships (about half the amount of an ordinary fleet), Yang is still expected to work miracles. His first assignment is to conquer and occupy the Imperial Fortress Iserlohn.

Somehow, despite all odds, Yang achieves the impossible—the 13th Fleet successfully battles Iserlohn's fleet of 15,000 without a single Free Planet casualty. Yang, who swore he would retire to become a historian with the success of this mission, is now too valuable to lose and is forced to continue as a military leader.

The Free Planets are showing the strain of a perpetual war economy. Since the majority of all eligible adults are conscripted into the Star Fleet, the Free Planets' workforce consists mainly of the elderly and inexperienced youth. The economic and social infrastructure is crumbling, dissatisfaction against the Free Planets' current administration is mounting, and polls show that the governing council will not survive the upcoming election.

But, the polls also suggest that a major war victory will assure the incumbents another term—and so the leaders of the Free Planets once again launch into war. Using Iserlohn as a gateway into the Empire, the Free Planets start a major campaign, sending 30 million sailors, 200,000 ships, and eight fleets—60% of the Free Planets' total forces—into Imperial territory.

Reinhard, assigned to stop the Star Fleet, does nothing as the Free Planets occupy the Imperial planets around Iserlohn. But as the Free Planets liberate the oppressed from the tyrannical Empire, sharing their food and lending material support, Reinhard cuts off their thinly defended supply lines. Once the starving Star Fleet troops are forced to

Yang Wenli

Born in SE 767, Yang Wenli prefers to follow ancestral tradition and have his family name spoken first—although now he has no family to speak of, save his young ward Dusty Attenborough. After his mother's death, Yang was raised on a cargo ship by his father Yang Tailong, a merchant of the Free Planets. When Yang is 16, his father's death leaves him a penniless orphan.

Young Yang's primary interest is history. Grudgingly accepted as a military history major at the tuition-free military academy, Yang unhappily transfers to the tactical analysis department when budget cuts force the history department to close. He joins the Free Planet military only after learning, upon graduating at 20, that he must become an officer or pay back his tuition *and* be court marshaled for desertion.

Despite his reluctant entry into the military, Yang makes military history on the planet El-Fasir in SE 788. Spying an encroaching Imperial fleet, his commanding Free Planets Star Fleet officers panic and flee, leaving Yang in charge of protecting over three million civilians. Using the departing Admiral Lynch and his men as decoys, Yang simply leads the civilians off the planet while Lynch's fleet of 300 ships and 50,000 men fall prey to the Empire.

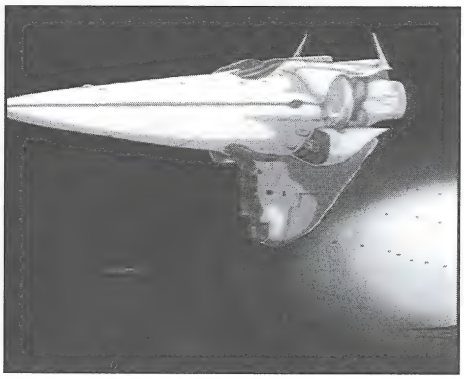
Hoping to detract attention from Lynch's embarrassing blunder, the Free Planets Star Fleet makes a Yang a hero, promoting him to lieutenant and then to lieutenant commander in a matter of hours. Yang was not much impressed in his rise in rank, but duly appreciated his raise in salary—despite his new fame, he remains a simple historian at heart. His resigned acceptance of his job is belied by his competence, a rare quality in Star Fleet's beleaguered forces. Finally, his unorthodox, brilliant military strategies make him a Commodore at 29.

Now, for the first time, Yang is in position to meet and clash with Imperial prodigy Reinhard von Lohengram. ■

pillage the very people they "liberated," Reinhard attacks. The hungry and confused Free Planets fleets are no match against Reinhard's well-fed, organized army. But even in the face of utter defeat, with over 20 million Free Planets troops lost, Yang can still work tactical wonders: the casualty rate in his own fleet is under 50%.

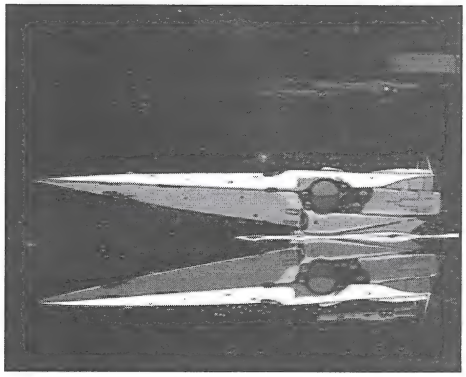
Reinhard, now Supreme Commander of the Imperial Space Fleet, is greeted with flags of mourning at the Imperial capital, Odin. Emperor Friedrich Goldenbaum IV has passed away—without naming an heir. Reinhard, smelling rebellion, takes custody of AnneRose and places her safely in the mountains as the aristocracy splits into factions. One faction, championed by Reinhard and Prime Minister Lichtenlade, claims Friedrich's sole grandson Erwin Josef II is the true heir; the other, led by nobles Braunschweig and Rittenheim, defy Erwin's right to the throne.

The brewing civil war now demands all of Reinhard's attention, but he has not forgotten the ongoing conflict with the Free Planets. Finding POW Admiral Lynch (whose foolish decision to retreat on the planet El-Facil gave Reinhard his first major war victory and Yang Wenli his first taste of heroism) and taking advantage of his considerable ego problems, Reinhard converts him into an Imperial secret agent and sends him to start a coup d'etat in the Free Planets.



Safely positioned as Commander of Iserlohn, Yang the historian is not surprised when he hears of the Free Planets' erupting coup. Rising civilian and military frustration and the outbreak of civil war in the Empire made a violent shift of power likely. Surprised to learn that the leader of the coup is Dwight Greenhill, the father of his first officer, Frederica Greenhill, Yang nontheless prepares his forces for battle. Always foresightful, Yang had long ago secured a secret decree authorizing him to mobilize his fleet against any domestic insurrections.

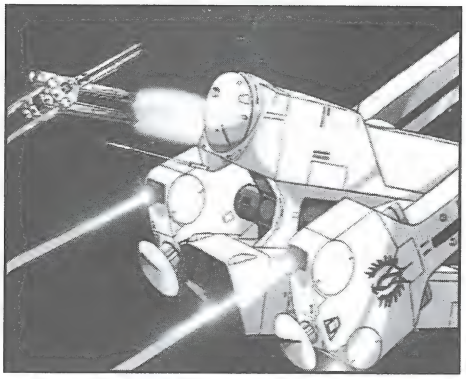
Once again, Yang proves his military genius: what is now known as the Rebellion of Shampur was put down in three days. But the dissent continued, fed by years of discontent. Yang was forced to defeat Admiral Lagrange, a former comrade, in an eight-hour fight at the Battle of Doria before



the coup d'etat finally ended with the fall of Heinessen, the Free Planets' capital. The spearhead of the failed movement, Admiral Greenhill, took his own life after killing Lynch and eliminating the fatal evidence of the coup's Imperial origins.

In the Empire, only the Countess Marindorf is quick enough to see that Reinhard, not the vapid coalition of nobles, is the force to be reckoned with. She succeeds in obtaining his written promise to secure her rights to her estates just as civil war breaks out.

As the Countess predicted, the troubled alliance of egocentric aristocrats was no match for Reinhard. The civil war ends in disaster for all who opposed Reinhard's will. Braunschweig and Rittenheim, leaders of the anti-Erwin coalition, die in battle, while the commanding officer of the aristocratic rebellion, Admiral Merkatz, lets his first officer convince him to seek asylum with the Free Planets. When the insurrection dies down,



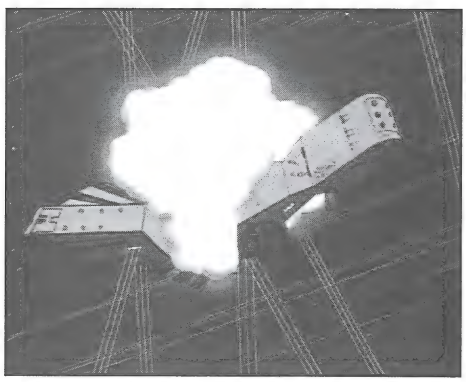
the now vastly powerful Reinhard confiscates the properties of the 3,740 defeated aristocrats and their 26 million men.

Reinhard made only one mistake during his campaign: allowing the Duke of Vesterland to use thermonuclear weapons to quell peasant uprisings on his planet. These vivid images of aristocratic cruelty and corruption give Reinhard all the more power against the errant aristocrats, but Kercheiss is greatly disturbed. Rumors abound that Reinhard, seeking to create the most effective propaganda possible, deliberately allowed the Duke of Vesterland to slaughter his serfs.

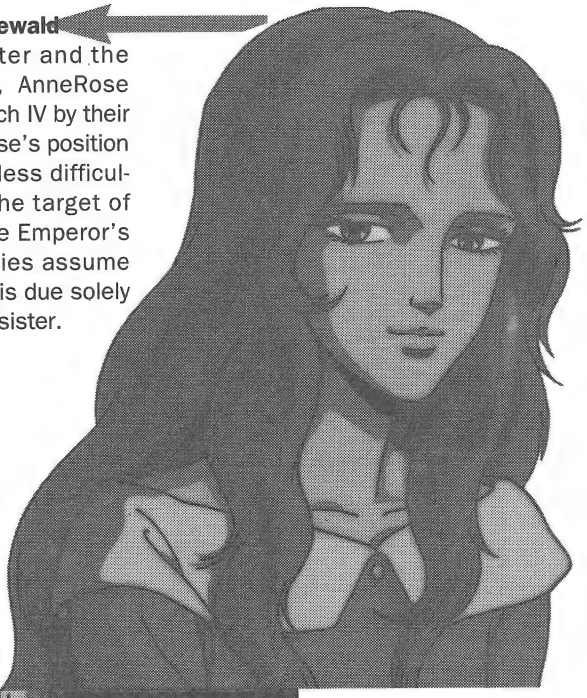
When Kercheiss confronts Reinhard, Reinhard refuses to answer his friend for the first time in his life.

But before Reinhard can make amends, Kircheiss is dead—shot and killed when he tries to defend Reinhard from an assassin. Torn with grief, Reinhard posthumously heaps his unthanked friend with awards, positions and ranks: Admiral of the Fleets, Minister of Military Affairs, Chief of Fleet Headquarters, Commander of Space Fleet, Deputy Supreme Command of Space Fleet, Deputy Prime Minister.

Despite these honors, Reinhard gives only a single epitaph for Kircheiss' grave: "My Friend." And now, with Kircheiss dead, all Reinhard has for comfort are AnneRose's words: "My poor Reinhard...Now you have nothing to lose." ■

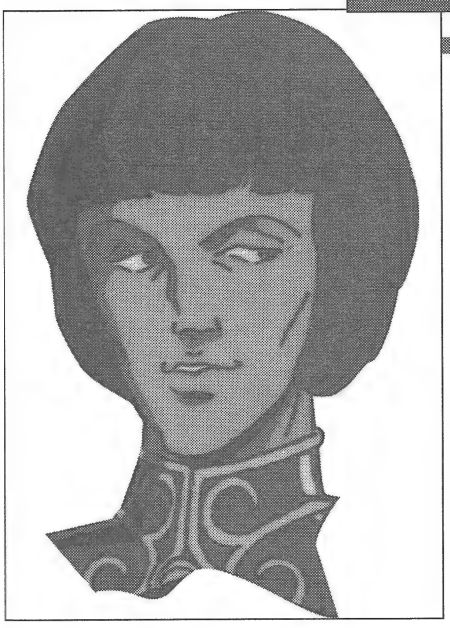


AnneRose, the Countess Grünewald
Reinhard's devastating sister and the Emperor's favorite concubine, AnneRose was sold to the Emperor Friedrich IV by their father at the age of 15. AnneRose's position at court causes Reinhard endless difficulties—he not only becomes the target of assassination attempts by the Emperor's spurned lovers, but his enemies assume that his brilliant military career is due solely to the Emperor's interest in his sister.



Siegfried Kircheiss
When Reinhard first met Seigfried, he derided his name as "too common" and has called him Kircheiss ever since. Gentle Kircheiss is devoted to Reinhard and balances his friend's steely ambitions with the voice of conscience.

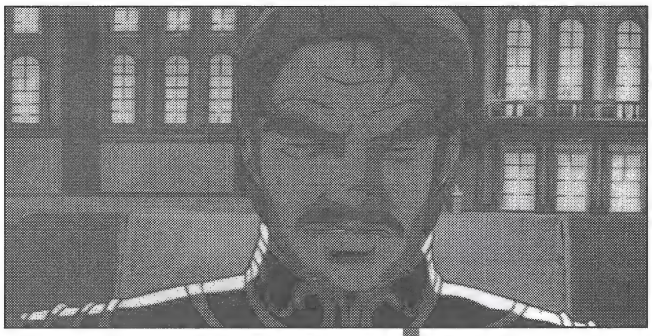
Prime Minister Lichtenlade
When the Emperor Friedrich IV passes away without naming an heir, Lichtenlade and Reinhard advocate Friedrich's grandson, Erwin Josef. After Kircheiss' death, Lichtenlade is taken from his post and arrested as the suspected mastermind behind the assassination attempt on Reinhard.



Rear Admiral Flegel
A petty aristocrat, Flegel does not deserv his own military rank and is rightly jealou of Reinhard's talent and success. His poli ical connections are not to be underest mated, and he plots with Mückenberger t plan Reinhard's downfall.

Frederica Greenhill
Yang's extremely capable first officer and the daughter of Admiral Dwight Greenhill, leader of the Free Planet's coup d'etat.

Countess Marindorf
Countess Marindorf is one of the few aristocrats able to see Reinhard's obvious power and sides with him during the aristocratic rebellion. After Kircheiss' death, she is the is one of the few that Reinhard might trust as a confidant.

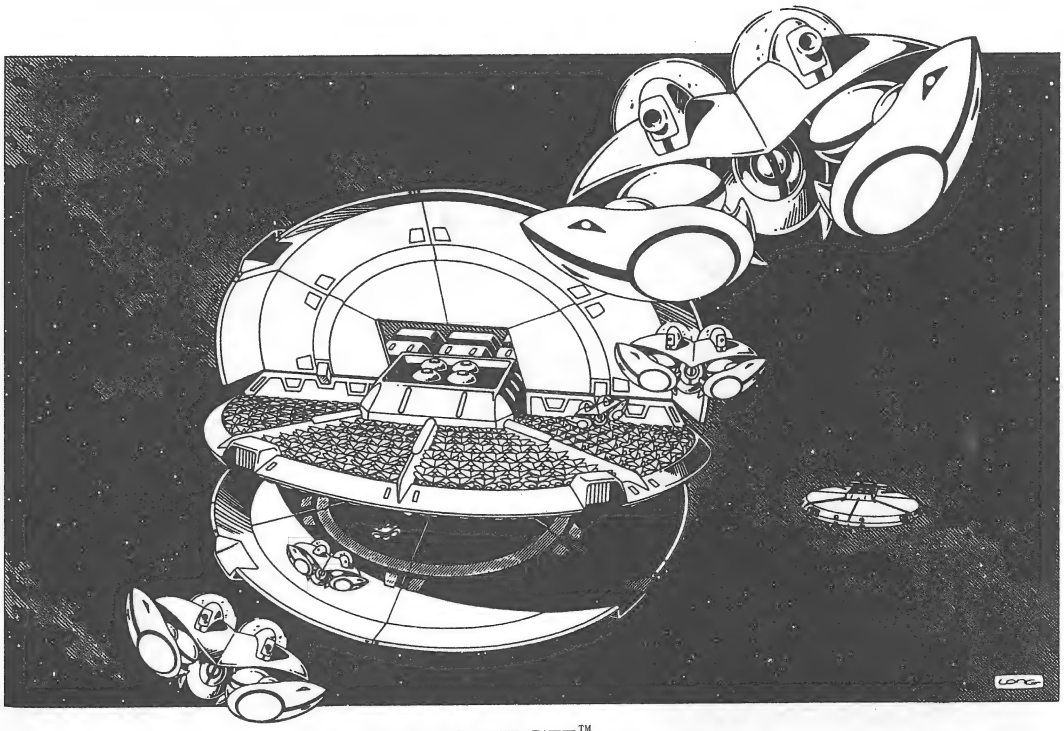


Admiral Superior Merkatz
Merkatz, an old military man, recognizes Reinhard's true talents and agrees to lead the aristocratic rebellion only after his family is threatened.

Rittenheim
With Braunschweig, Rittenheim is the principal signatory of the Secret Protocol of Lipstadt. A mutual hatred of Reinhard is all that keeps Rittenheim and Braunschweig's alliance intact.

Imperial Space Fleet Supreme Commander Gregor Mückenberger
Mückenberger is of the old guard of aristocrats and both despises and grudgingly respects Reinhard's arrogance, ability and youth. His plans to destroy the "blonde brat" are justly rewarded when, after Mückenberger's retirement, Reinhard replaces him .

Vice Admiral Payetta
Payetta's blunder nearly destroys the 2nd Star Fleet at Legnitzer. His foolhardiness allows Yang Wenli to once again step reluctantly up the military ladder.



Palladium Books® Presents:

Robotech™
Videocassettes & Role-Playing Games

Palladium's **Robotech videocassette** license has come to an end. We now have the next few months to liquidate our remaining stock. What this means, is that **Palladium Books'** "version" of these tapes will only be available while supplies last (we think we have enough to make it through Christmas). Don't miss out on these great items especially for Christmas. All sixteen (16) videocassettes are available now!

Robotech™: The New Generation Videocassette Series

Robotech the New Generation is the story of *Invid's Invasion* of Earth. It follows the valiant struggle of the famous freedom fighters, Scott Bernard, Lancer, Rook, Rand, Lunk and Annie. Mecha include the REF Alpha, Beta, Cyclone, and others. There are eight cassettes in the series. Volumes 1-7 each contain three (3) original episodes, uncut and unedited.

Robotech: The New Generation volume eight contains the final four (4) episodes of the **Robotech** TV series, ending with the arrival of the REF fleet and a spectacular battle at *Reflex Point*. Rare!

Robotech™: Southern Cross Videocassette Series

Southern Cross takes place 20 years after **Macross** and opens with the invasion of the **Robotech Masters!** The RDF and REF have gone off on a long space journey. Earth defenses are left in the hands of the valiant but inexperienced Armies of the Southern Cross. The army rises to meet the challenge of this new alien attacker and engage the insidious Robotech Masters in a life and death struggle. Mecha includes the Hover Tank, Logan, and AJAX.

Each volumes contains three episodes and sells for a suggested retail price of $29.95 in stores everywhere.

- **All 16 videocassettes (eight in each series) are currently available — while supplies last.**
- **Three episodes per videocassette — uncut — unedited.**
- **Only New Generation Volume 8 has four episodes.**
- **Approximate running time is 66 minutes per volume.**
- **VHS! Sorry no Beta. Sorry no laser video-discs.**
- **Unrated — Color — Unedited (as seen on TV)**
- **Available at fine hobby shops and comic stores everywhere. Suggested Retail Price is $29.95**
- **Mail orders directly from Palladium: A single volume costs $24.95 plus $5.00 for postage and handling (total: $29.95). Mailed first class in protective bubble envelope.**
- **SPECIAL OFFER: Normally a complete set of eight (8) videocassettes would cost $239.60, but Palladium is currently offering all eight New Generation or Southern Cross for $180.00 plus $15.00 postage and handling. Or all 16 for $360.00 plus $30.00 for postage and handling.**

Note: ROBOTECH™: Macross is not available from **Palladium Books®** on videocassette, but an edited version of the Macross series is still available from LIVE.

ROBOTECH™ RPG Books!

Palladium Books® publishes a dozen comprehensive role-playing RPG books about **Robotech**.

ROBOTECH™: Book One: Macross. This is the basic role-playing game that recounts the *Robotech Defense Force's* valiant efforts to protect the Earth from the Zentraedi invaders. RDF mecha, Macross characters, and the SDF-1. **$11.95 plus $1.50 for postage.**

ROBOTECH™: Book Two: The RDF Manual. A source book with more data on the RDF and the world. Includes the floor plans of the Daedalus and Prometheus. **$7.95 plus $1.00 for postage and handling.**

ROBOTECH™: Book Three: Zentraedi. A source book with more information about the giant Zentraedi. Includes the floor plans of the alien spaceships. **$7.95 plus $1.00 for postage and handling.**

ROBOTECH™: Book Four: The Southern Cross. A giant 112 page source book with *all* the mecha and armies of the Southern Cross, as well as additional weapons, vehicles, bioroids and the Robotech Masters! **$11.95 plus $1.50 for postage and handling.**

ROBOTECH™: Book Five: The Invid Invasion! This is another big 112 page source book with the famous and fabulous mecha of the *cyclones, Alpha fighters,* and *Beta Fighters*, not to mention a variety of weapons and the insidious Invid. Of course, this is the book that ties directly into the **ROBOTECH™: New Generation** series of videocassettes. **$11.95 plus $1.50 for postage and handling.**

ROBOTECH II: The Sentinels™! A complete RPG in itself, this dynamic book presents the mecha, aliens, and characters of the never completed Robotech animated series. 160 pages. **$14.95 plus $1.50 for postage and handling.**

ROBOTECH II: The REF Field Guide™. A great source book that publishes a great variety of artwork from the *animation model sheets* created for the **New Generation** and **Sentinels** television series. Includes mecha transformation sequences, as well as, stats on REF characters, floor plans for typical REF bases and Robotech Factory, adventures and more. **$14.95 plus $1.50 for postage and handling.**

Additional adventure/source books for ROBOTECH™ and other RPGs are also available. Send 50 cents for our complete catalog.

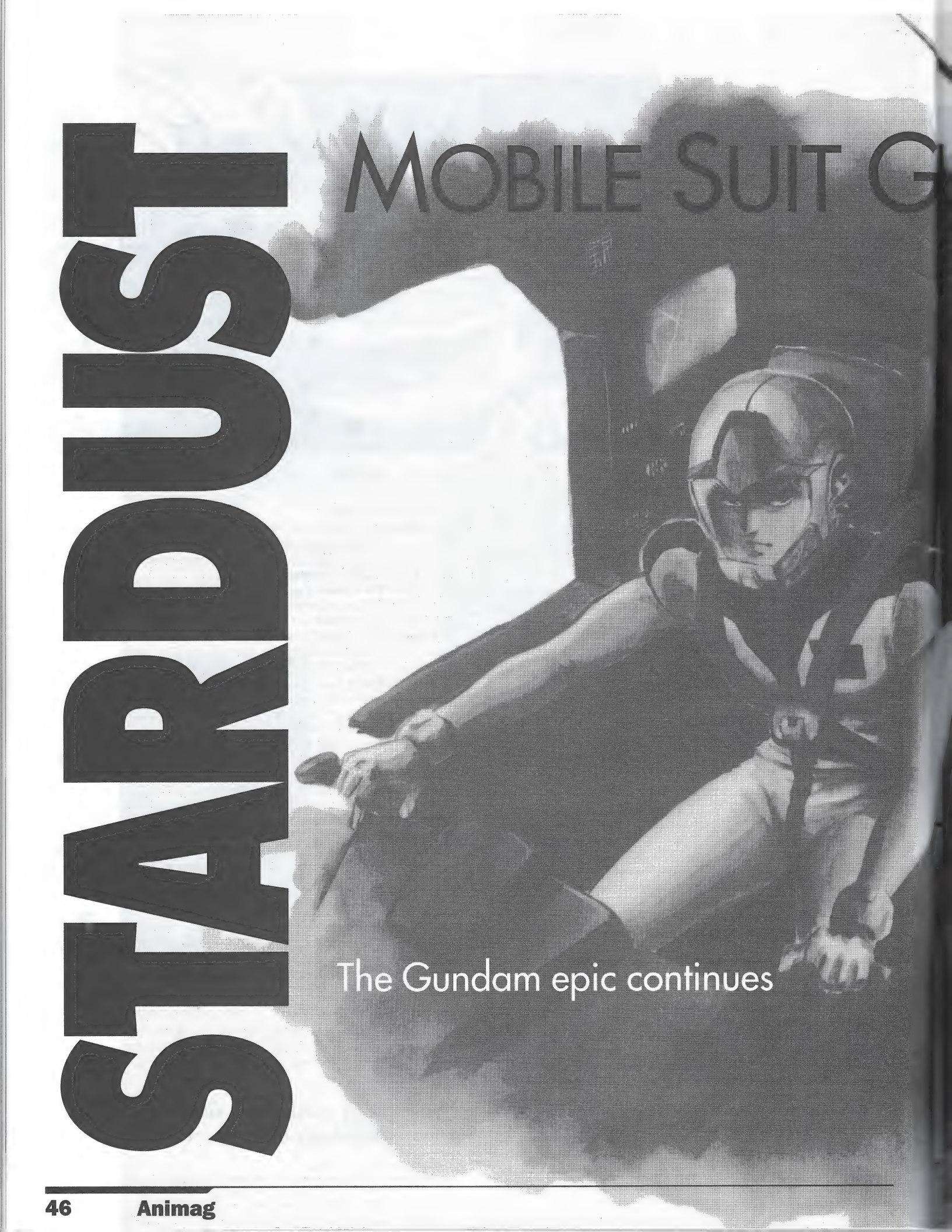
Palladium Books® Inc.
Dept. D
5926 Lonyo Ave
Detroit, MI 48210

Available at comic book stores and hobby shops everywhere.

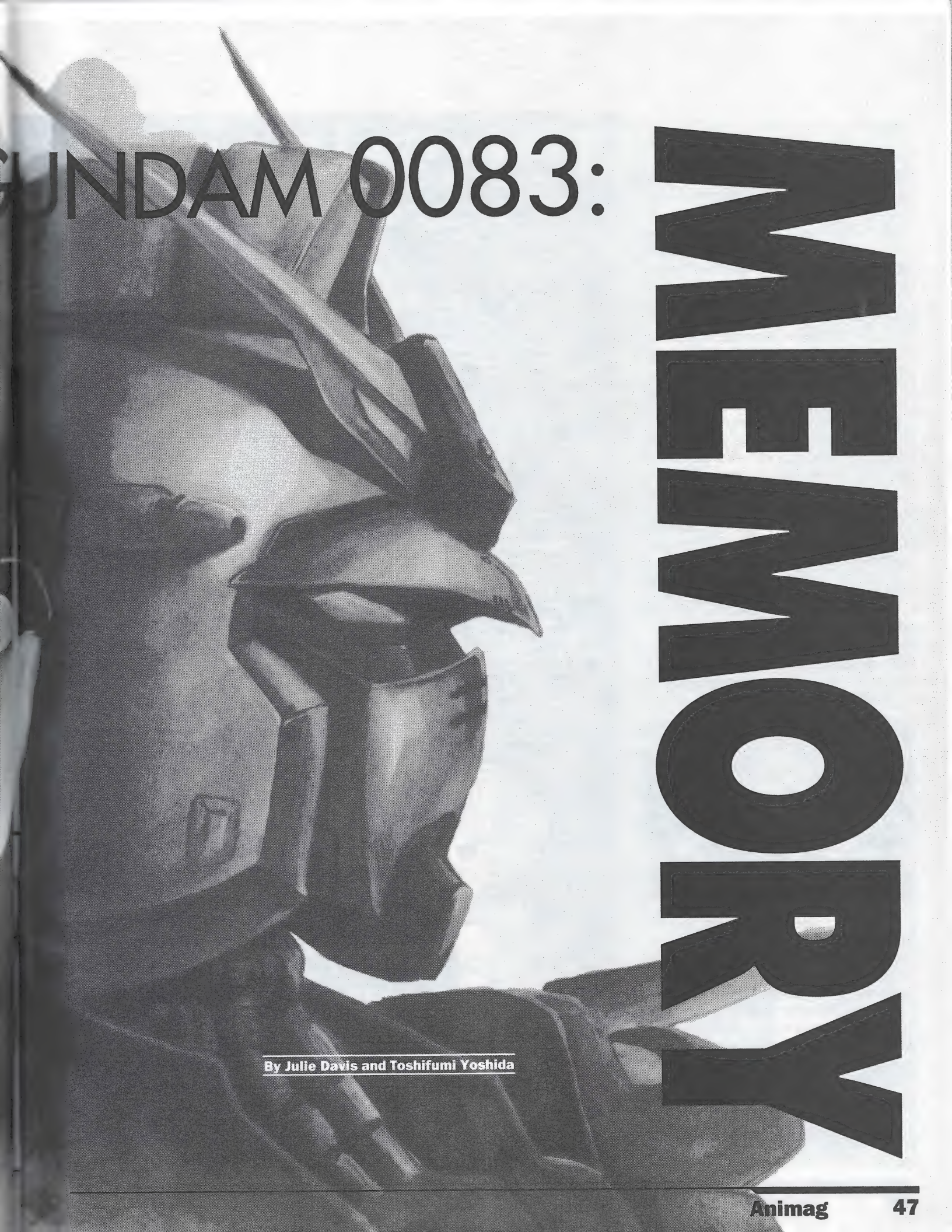
Copyright © 1992 Kevin Siembieda
Palladium Books® and Megaverse® are registered trademarks owned by Kevin Siembieda.
Robotech™ and Robotech II: The Sentinels™ are trademarks owned and licensed by Harmony Gold USA, Inc. Copyright 1985 and 1988 respectively.

STARDUST

MOBILE SUIT G



The Gundam epic continues



GUNDAM 0083: MEMORY

By Julie Davis and Toshifumi Yoshida

0083: Stardust Memory is yet another installment in one of Japan's most popular and proliferous series: *Mobile Suit Gundam*. Since its inception over ten years ago, Gundam has spawned three television series, five movies, two OAV series, a novel series (which was recently translated into English), countless merchandise, and garnered hundreds of thousands of fans all over the world.

The original television series began broadcasting in 1979, followed by *Zeta Gundam* in 1985 and *Gundam ZZ* in 1986. When the show's original storyline was brought to a close in the movie *Char's Counter Attack*, and the future of the Gundam universe was detailed in the movie *Mobile Suit Gundam F-91* in 1991, producer Sunrise turned its attention to a series of "side stories"—stories which take place in the Gundam universe without any direct connection to the show's original characters and storylines.

So far, events in the side stories have taken place after the first *Gundam* and before *Zeta Gundam*, allowing *Gundam* fans to see events never before detailed. But, more importantly, these side stories can be watched without knowing all of *Gundam*'s long and convoluted history. While devoted fans will catch references to events in the original series, the uninitiated can enjoy the side stories for their gripping plots and beautifully executed animation.

The first side story was the popular *Gundam 0080: War in the Pocket*, released in 1989. *War in the Pocket* was deliberately different from the other segments of *Gundam*; most obviously, the traditional Gundam "cast of thousands" was filtered down to only a few main characters. This 6-volume OAV series explored a more personal aspect of the One-Year War by focusing on a small boy innocently caught up in the conflict.

But now, *Mobile Suit Gundam 0083: Stardust Memory* returns to *Gundam*'s

Gundam 0083 Characters:

Ensign Koh Uraki
Uraki, a surprisingly naive nineteen-year-old officer in the Federal forces, has an impulsive side to his otherwise serious nature. Stationed at Torrington base as a test pilot, he begins as a novice—but his skills quickly improve when the fighting begins and his adversarial relationship with Anavel Gato deepens. He pilots the Zaku II MS-06F 2, the Gundam RX-78 GP01 and, later, the RX-78GP01Fb.

Nina Purpleton
Mature, professional twenty-one-year-old Nina, a systems engineer from Anaheim Electronics, was sent to Earth to oversee the testing of the new Gundams. She takes great pride in her work and is very protective of "her" Gundam units. When Nina develops romantic feelings for Uraki, his obtuse response both frustrates and irritates her.

Ensign Chuck Keith
A test pilot at the Torrington base, lighthearted, pleasant twenty-year-old Keith was Uraki's childhood friend and still tries to balance out Koh's frequent somber moods. Originally pilots a Zaku II and a GM Cannon II RGC-83, his skill eventually improves under the supervision of Lt. South Burning and Lt. (J.G.) Bernard Monsha.

Lieutenant J.G. Mora Basset
At twenty-six, Lt. Basset is *Albion's* outspoken, no-nonsense chief technician and a headstrong, almost sisterly figure to the mobile suit pilots.

Lieutenant J.G. Bernard Monsha
Lt. Monsha has a rough, unruly nature and unquenchable desire for liquor and women. More than anything else, he hates to lose. He served alongside Lt. Burning during the One Year War and was reassigned to the *Albion* as one of three replacement pilots. He pilots a GM Custom RGM-79N.

Lieutenant South Burning

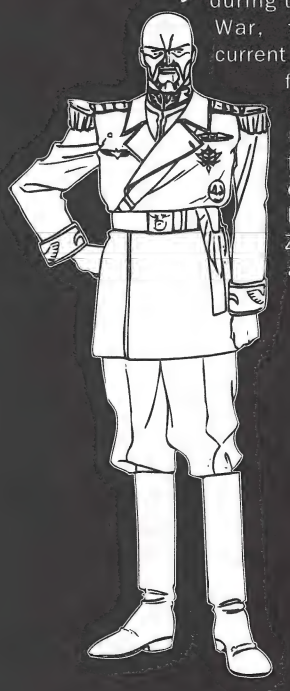
A veteran soldier, Burning is the ace pilot on Torrington Base and serves as instructor, mentor and role model for the young test pilots. At Captain Synapse's request, he joins the *Albion*'s crew as head of its mobile suit operations. He pilots a GM RGM-79C.

Lieutenant J.G. Alpha A. Bait

Along with Burning, Monsha, and Adel, Bait made up the "Invincible Four" during the One-Year War. While less overt than Monsha, Bait has a macho, swaggering attitude which he amply backs up on the battlefield. He pilots a GM Custom.

Admiral Auguille Delars

Fleet commander under Giren Zabi during the One Year War, formed the current Delars' Fleet from remnants of the surviving Jion forces. He has dedicated his life to fulfilling Zabi's plans of a Jion empire.

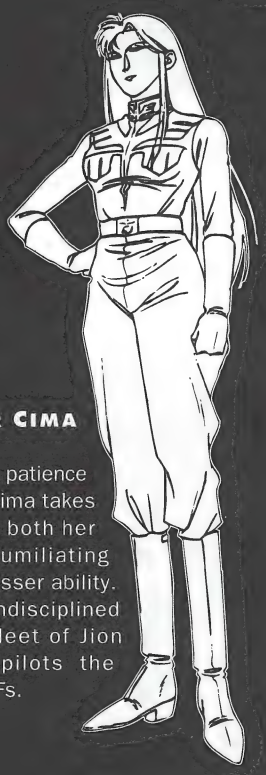


Ensign Chap Adel

Of the three replacement pilots aboard the Albion, Ensign Adel is the most reserved. However, like his comrades, he can more than hold his own in a fight. He pilots a GM Cannon II

Commander Cima Garahau

A woman of little patience but great skill, Cima takes immense joy in both her work and in humiliating everyone with lesser ability. She leads an undisciplined but effective fleet of Jion soldiers and pilots the Ghelgoog MS-14Fs.



Lieutenant Commander Anavel Gato

This twenty-five-year-old officer in the Delars Fleet is an elite mobile suit ace who was called the "Nightmare of Solomon" during the One Year War. Gato once served among the Zabi family's personal guard and now carries a personal grudge against the Federation. He is a key player in the plan to resurrect the Jion empire and is now obsessed with carrying out Operation Stardust. He pilots the Gundam RX-78GP02A.

grand tradition of mecha battles, covering events only a few years after *War in the Pocket* takes place. Like previous *Gundam* series, *Stardust Memory* is full of combat sequences—including such momentous moments as the first battle of Gundam against Gundam. The story follows a young test pilot in the Federation, Koh Uraki, who must recover a stolen Gundam from a Jion fleet determined to reinstate the Jion empire.

Fans of the series will be surprised to note that *Stardust Memory* is the product of a crew of relative unknowns. Directed by newcomers Mitsuko Kase (one of the few women ever to direct in *Gundam*'s more than 10-year history) and Takashi Imanishi, the series features character designs by Toshihiro Kawamoto and mechanical designs by Yasushi Sekitsu, Mika Akitaka, Toru Toya, and Hajime Katoki (who, as it turns out, is an anime fan gone pro).

While the *Stardust Memory* OAVs were slated to begin release in March, 1991, with other episodes following in monthly installments, some lucky fans were able to preview the first episode when they purchased a special ticket to the movie *Mobile Suit Gundam F-91*. Called a "GxG Unit," this ticket included a 30-minute videotape of *Stardust Memory*'s first episode. But, like all other fans, owners of the GxG Unit still had to purchase the first official videotape when it was released in March—because, unlike the following videotapes, the first cassette contained episodes one *and* two of the new series.

With this sort of consumer loyalty, it seems likely that *Stardust Memory* will not be the last installment in *Gundam*'s side stories. In fact, given the popular response to both *War in the Pocket* and *Stardust Memory*, it seems likely that Sunrise will be producing Gundam stories for long time to come.

EPISODE ONE
"STOLEN GUNDAM—STARDUST RISING"

December 31, 0079—the Battle of Abowaku, final battle of the One-Year War.

The news of Giren Zabi's death reaches Jion commander Auguille Delars. Realizing that the battle has been lost, he retreats with his fleet's surviving vessels to a safe location where he can plot a suitable revenge against the Federation—and plan the Jion Empire's return to power. With him is Anavel Gato, the Jion mobile suit ace known as the "Nightmare of Solomon," who joins Delars' retreat when his own mother ship is destroyed.

October 13, 0083—Earth Federation's Torrington base near the ruins of Sydney, Australia.

Lieutenant South Burning tests a new high-powered backpack for the GM unit while simultaneously conducting training exercises with Lieutenant Junior Grade Dick Allen for the benefit of young ensigns Koh Uraki, Chuck Keith, and Raban Karcs. Allen, in the GM, easily outclasses his companions in their surplus Zaku units from the One-Year War.

Aboard the Pegasus-class mobile suit carrier *Albion*, Anaheim Electronics system engineer Nina Purpleton personally escorts the new Gundam units to the Australian

base. A spacenoid, Nina is fascinated by the view of Earth from the *Albion*'s bridge.

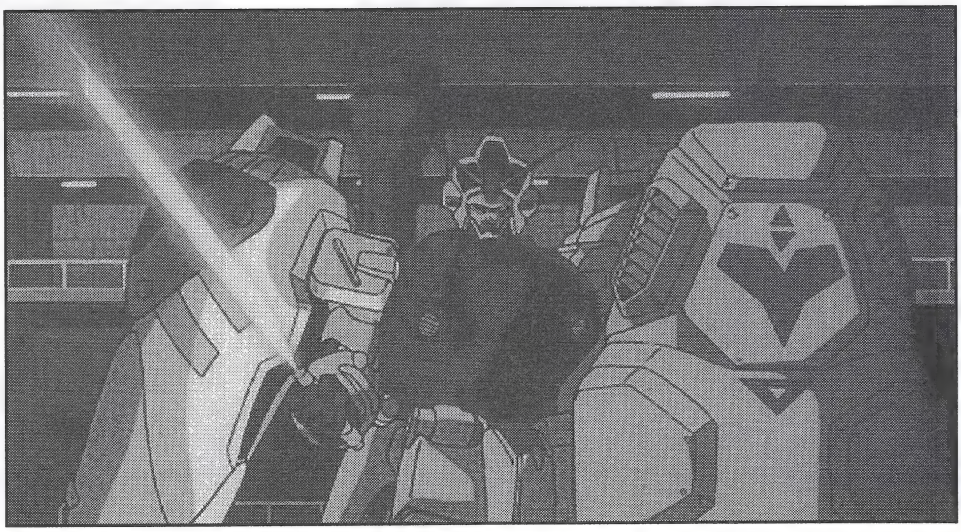
As the mobile suit carrier lands, the new ensigns speculate on the possibility of a Gundam being inside. When Uraki and Keith discover not one, but two units—one of them heavily armored—Uraki turns all his attention to the suits as Keith flirts with the beautiful Nina, who rebuffs his pleas for a date. Mora, Nina's very tall friend and the bay's maintenance chief, tells Keith women don't like being pestered by men, and Nina sends the two ensigns away until the Gundam's maintenance is finished.

Meanwhile, Anaheim technical engineer Orville covertly leaves the base and heads for a Jion encampment hidden nearby. After providing Anavel Gato with the stolen uniform of a Federation lieutenant, the two return and easily infiltrate the base. Gato is astounded by the lax discipline of the base's soldiers. "I can't believe we were beaten by this kind of scum," he says in disbelief.

Uraki and Keith reappear in the bay just as Nina and Mora load Unit 2 with a nuclear warhead. As they obey Nina's shouted command to go away until they're through, they notice a strange officer heading toward the Gundams. When asked, Uraki confirms that the warhead has been loaded and both ensigns salute the disguised Jion commander.

Gato ignores Nina's shouts as he climbs into the Gundam, seals the hatch and powers up the unit, breaking free of the restraining structure. "I claim this unit and its nuclear warhead for the resurrection of Jion!" he calls triumphantly. Uraki responds to Nina's calls for help by boarding the remaining Gundam and setting out in pursuit of Gato, who breaks free of the launch bay with a beam saber strike.

As the base is attacked by missiles launched from the hidden Jion base, Lieutenant Burning prepares his mobile-



suited men to attack Gato—only to be taken by surprise when a Dom-Tropen appears. Gailey, the Jion pilot, is enraged at the sight of Federation-use Zakus and immediately destroys Ensign Karcs' Zaku. After making contact with Gato, the two Jion soldiers begin their retreat—but are halted by Uraki in the Gundam Unit 1. Positioning himself opposite Gato, Uraki takes a fighting stance. "I can't allow you to escape!"

Episode Two
"Endless Pursuit—The War's Not Over Yet"

As Uraki faces off with Gato, Gato cannot help but admire his courage—while immediately recognizing Uraki as an inexperienced novice. He holds the Unit 1 off with ease, making it obvious to all that Uraki is badly outmatched. When Captain Synapse from the *Albion* orders Uraki to retreat and let the other mobile suits handle Gato's capture, Uraki refuses. After toying with Uraki, Gato eventually breaks off and boosts away from the base.

"You can't be my enemy," Gato laughs. "You're too inexperienced!"

As the base continues to be barraged with missiles, a hidden Xamel begins an heavy artillery attack. Incoming fire destroys the Command Center and kills the Base Commander. Using the latest intelligence from the *Albion*, which has picked up a possible direction for the retreating Jion team, Lieutenant Burning

sends his team after Gato. Soon after, Mora and Nina—anxious to protect "her" Gundams—take off in a base jeep after Burning's unit.

Meanwhile, the Jion spaceship *Komusai* communicates with Gato's platoon to arrange transport of the stolen Gundam. Detecting the pursuing Federation suits, Gato's team prepares to stop them short of the pickup.

As Burning's platoon trudges across the rocky landscape, the Lieutenant splits the two ensigns between himself and Allen. When they discover the *Komusai* cruiser and the retrieval team a short distance away, Burning orders Allen's team to fire at the cruiser while Uraki charges. But a Dom-Tropen appears before they can attack, destroying Allen's suit with a brutal bazooka blast to his cockpit. When a Xamel attacks his own team, Burning again orders Uraki to charge the ship while he himself holds off the Jion suit.

Moving in front of the launching cruiser, Uraki's rifle blast destroys the bridge, causing the *Komusai* to crash. Gato escapes from the wreckage to confront him and, although the battle is short, manages to find the time to lecture Uraki about the cause of spacenoid liberation. Uraki fails to stop Gato once again and the Jion team disappears into the fog—but Nina, watching from a nearby hilltop with Mora, is especially impressed with Uraki's performance. Lt. Burning regroups the team to continue the chase.

Meanwhile, another platoon of mobile suits from Torrington base reach the Jion team's pickup point—only to be ambushed and destroyed by Gato's simultaneously arriving team before they can put up much of a fight.

Believing this to be the most likely spot for an enemy rendezvous, Burning moves both ensign teams toward the inland sea. He is quickly proven correct and his platoon is soon engaged in battle. Despite the handicaps of heavy fog and the shore terrain, Keith manages to defeat Gailey's Dom-Tropen—losing his suit's head in the process. Uraki leaves the Xamel to Burning and once again bars Gato's way. From her hilltop, Nina shouts for Uraki to aim for the cooling system contained in the Unit 2's shield. As Uraki fires, Gato realizes his sudden disadvantage and boosts away from the site, landing on the marine launch sent for him and escaping by submarine.

Although Burning manages to stop the Xamel by killing its pilot, he is trapped in his own suit, his legs badly crushed. Nina and Mora arrive at the scene to find Uraki standing on the upraised hand of the Unit 1, devastated by his failure.

Episode Three
"Sortie, Albion—The Albion Irregulars"

As Uraki returns to the *Albion*, a message arrives from from Vice-Admiral Cowen at Jaburo, Earth Federation's main military HQ. Cowen suspects that the Federation base may be the target of the stolen Gundam's nuclear warhead and urges the *Albion* to hurry repairs and conduct a search with all speed.

While Uraki and Keith visit their Lieutenant at the infirmary, a team of three mobile suit pilots arrive at the base: Ensign Chap Adel, Lt. Junior Grades Alpha A. Bait, and Bernard Monsha, all veterans of the One-Year War. Monsha in particular is a notorious womanizer and soon tries his wiles on Nina. The three almost face off with Mora when she informs Nina that Monsha has already tried to grope her entire female staff, but they soon retreat to the hospital once they hear of their old friend's injury.

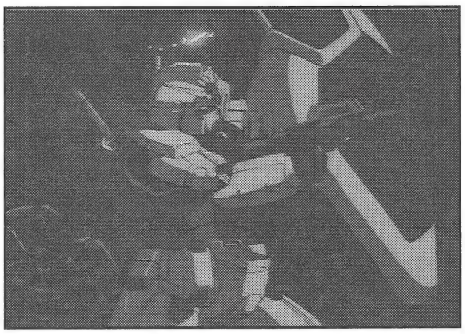
"Those jerks let the Test Unit 2 escape?" the three pilots ask in disbelief, looking at the two ensigns. "Even though they had another Gundam to stop it with?"

Sensing the tension in the situation, Burning sends Uraki and Keith to collect Allen and Karcs' personal effects. "Those kids fought Gato of Jion?" asks Monsha incredulously.

At the wrecked dormitory, Uraki leaves Keith without a word and heads toward Allen's room. Surrounded by the belongings of his dead friend, Uraki pounds the wall with his fist in despair. "If only I'd done better then," he cries, unaware he is being observed by a silent Nina.

Later, Uraki and Keith have another run-in with the new pilots. When Uraki volunteers for the stolen Gundam retrieval mission, Monsha enjoys tormenting him with his failure to stop the theft in the first place and laughs at the idea that a raw ensign like Uraki could be of any use.

Arriving suddenly with test results from the Unit 1, Nina refutes Monsha's baiting and states that the results are far better than they expected from the first deployment of the unit. Detecting her interest in Uraki, Monsha jealously reminds her that the new Gundam pilot should be experienced, not a novice ensign—especially not the one who let the Unit 2



escape. Nina angrily tells him that insulting someone he doesn't know isn't something an experienced pilot would do. "Ensign Uraki may do better than you!" she scolds.

Hoping for a chance to humiliate his rival, Monsha suggests that maybe they should have a contest and see for themselves. Desperate to prove himself, Uraki agrees. After sending a smokescreen report to the bridge of the *Albion,* Monsha and his GM leaves the base with Uraki and the Gundam close behind. Nina, Mora and the other pilots watch as Lieutenant Baits referees the duel, set among the Australian ruins with paint as the only weapon.

Uraki somehow manages to avoid Monsha's skillful attacks. Hiding high in the ruins of an old building, Monsha waits to ambush his opponent—only to have the structure disintegrate beneath his weight. Uraki, taking advantage of the moment, rushes the GM and drives it through the crumbling wall and into the ground, winning the duel.

Unfortunately, a furious Lieutenant Burning has learned about the duel from Keith. Arriving at the scene, he sentences both Uraki and Monsha to the brig for a week for their insubordination.

Back at the *Albion*, Captain Synapse prepares the ship for the retrieval mission and appoints Lieutenant Burning head of all *Albion*-based mobile suit operations. Of all the Anaheim technicians, only Nina and Orville ask to remain aboard. With Uraki appointed as the new Gundam pilot, the *Albion* takes off.

Episode Four
"Battle in the Searing Desert—The Lost Troopers"

Residual Minovski particles and the shimmering African desert heat make the *Albion*'s low-altitude search for the stolen unit difficult, and the crew is rapidly becoming tense and restless.

Monsha maliciously disables the landing lights in the bay, causing Uraki to lose control when landing the CoreFighter II with no bay landing lights. But Mora immediately deduces the cause of Uraki's difficulty and goes after the disgruntled pilot like a hurricane. Monsha's continual harassment of her female technicians adds to her fury, but before she can suitably punish him Nina appears, storming at his juvenile behavior. Monsha fumes at his inability to either impress Nina or make her think any less of Uraki.

Meanwhile, Gato, arriving at a secret Jion base located in the ruins of an old diamond mine, is received with cheers as he poses with the captured Gundam. Rear Admiral Neuen Bitter, the base commander, tells Gato that they still have ten mobile suits and an HLV (Heavy Lift-Launch Vehicle) to boost the stolen Unit 2 into space.

When the *Albion* discovers Orville is the Jion spy, he steals a CoreFighter II in hopes of escaping and signaling the Jion base. Bitter orders that the signal be ignored so as not to lead *Albion* to the Jion's hiding place, but the *Albion* has already tracked Orville's signal and deploys its mobile suits to attack. Monsha, placed in charge of one team, finds to his annoyance that Keith and Uraki are assigned to his command.

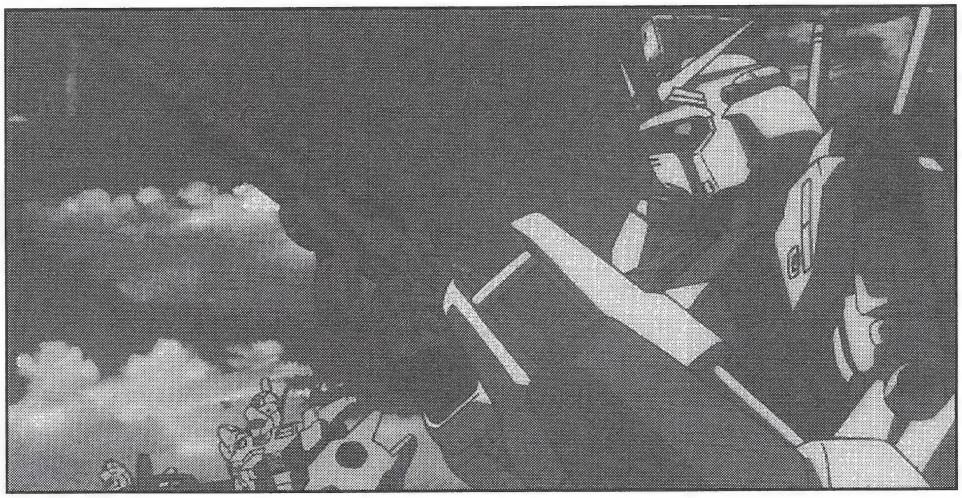
Deciding to intercept the Jion spy before he leads the enemy to their base, two Zakus greet the CoreFighter II short of its destination and promptly shoot it down. The Federation team, led by Monsha, arrives in hot pursuit of the two Jion units and forces them to retreat, Monsha enthusing that the enemy will guide them straight to their own base.

At the Jion base, Bitter mobilizes his eight remaining mobile suits and prepares to assault the *Albion* as Gato readies to launch into space on the HLV. Monsha's team, pinned down by enemy reinforcements, realizes that the enemy suits have been leading them away from the base rather than to it.

But Captain Synapse deduces the diversion and orders the *Albion* to follow Orville's original course, commanding the ship to attack the base directly. His fears that the enemy's actions were designed to delay them long enough to transport the stolen unit prove correct when the *Albion* is attacked by Jion mobile suits hoping to slow the approach of the ship. With only two of its own mobile suits left behind to protect it, the ship is soon under heavy siege.

Monsha, trying to bring his team out from under the ambush, orders Uraki to rush the enemy line of fire, goading him to prove that his victory in their duel wasn't just luck. An enraged Uraki charges forward—and to Monsha's surprise, destroys all four of the enemy mobile suits. The team rushes back to aid the *Albion.*

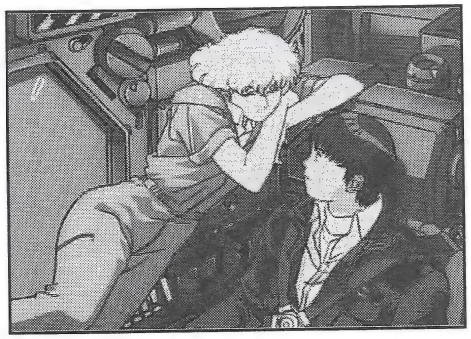
The *Albion*, continuing on course despite heavy fire, manages to come within cannon range of the enemy base—but too late to prevent the HLV from lifting off. Enemy fire prevents them from getting a clear shot at the departing HLV. Despite the last-minute arrival of Monsha's team, Gato escapes into space with the Gundam unit. The remaining Jion soldiers emerge



from the hidden base and surrender to the *Albion* as Uraki stands awestruck at his first real glimpse of the enemy.

Episode Five
"Gundam to the Sea Of Stars —Seig Jion!"

Two Federation cruisers discover Jion ships trying to retrieve the stolen Unit 2 from the HLV and are promptly destroyed by Jion fire as Gato watches from the hatch of his Gundam. Two Federation Salamis-class ships, *Yulin* and *Nashville*, eventually join the *Albion*'s search through the thick field of surrounding asteroids.



As the Musai transport ship *Peer Gynt* carries Gato to the Delars' fleet, the Zanzibar-class Jion ship *Lili Marlene* appears, breezing past and nearly colliding with the smaller ship. "Guess we mistook you for debris," laughs Cima Garahau, the commander of the *Lili Marlene*, as she broadcasts the laughter of her crew.

Within a field of asteroids and space debris drifts the shell of a ruined colony—Delars' camouflaged headquarters, known as the "Garden of Thorns." Commander Cima is already there as Gato arrives, and the pair argue over who should be the one to destroy the pursuing Federation fleet. Eventually, Delars gives Cima the assignment, "Since you'll have some spare time now." Cima sneers as she leaves the room, "why don't you go polish your Gundam?"

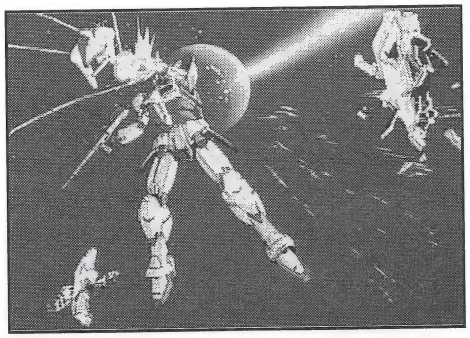
Stung, Gato demands to know why Delars would give so much responsibility to such a woman. That Cima is also his superior officer rankles as well. "The rebirth of Jion is our cause," Delars chides. "A man with such a great cause as yourself should not concern himself with such trivialities." Gato grudgingly agrees to cooperate.

During a shower aboard *Albion*, Mora quizzes Nina on her feelings for Uraki. Nina is discouraged by Uraki's immaturity and irritated by his insistence on personally trying to adapt the Gundam for space, especially since he continues to pester her to check his work. Mora cautions Nina not to alienate Uraki through her own impatience.

At dinner, Uraki is certain he's figured out how to reset the control software from land to space combat and wants her to confirm his ideas. When Monsha arrives from another training session with Keith, complaining about having to train green pilots, he quickly ascertains the situation and jumps at the chance to needle Uraki on his relative inexperience. Listening to the two bicker, Nina soon loses patience and agrees that perhaps an experienced pilot might be better after all. But their heated argument is cut short when the alert siren sounds a moment later, signalling an enemy attack.

As the battle between Cima's attacking mobile suits and the Federation fleet is joined, Admiral Delars beams out a message stating the goals of the new Jion. He displays the captured Gundam unit and declares its nuclear capability to be in violation of the Antarctic peace treaty negotiated at the end of the One-Year War.

Albion mobile suits launch to meet the *Lili Marlene*'s attack. As Cima herself mounts a Gelgoog and enters the battle, Uraki decides to try out his new combat software. Nina offers him the disc with the correct program, but he brushes it aside and launches into space.



But as the Gundam emerges from *Albion*, it becomes obvious that Uraki's figures were wrong—the suit moves too slowly and cannot seem to orient itself. But as the Gelgoogs laughingly watch the unwieldy Gundam, a lucky shot from Uraki's beam rifle destroys one of the suits. Angry at her soldiers' carelessness, Cima attacks. The Gundam is soon heavily damaged, and Uraki painfully wounded.

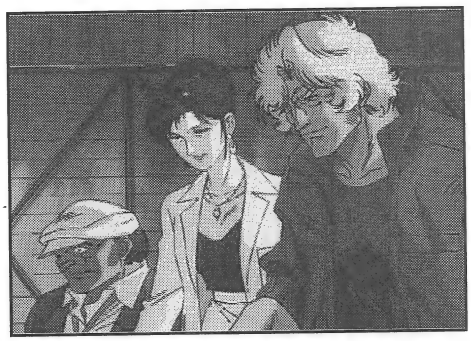
Lieutenant Burning, desperate to save his platoon, smashes the cast from his leg with his cane and enters the battle in his GM—distracting Cima and saving Uraki from total destruction. The Jion pilots, realizing that they are too deep into enemy space, abandon the battle and retreat, consoling themselves with the thought that at least they destroyed two Federation cruisers.

Burning tells Uraki to eject from the crippled Gundam and let himself be picked up. Near fainting, Uraki insists he must return the Gundam to Nina. He manages a shaky landing and crashes into the safety nets, the Gundam literally falling to pieces. The unconscious Uraki, ejected from the suit, is embraced by a sobbing Nina.

Episode Six
"Warrior of Von Braun—Mind of the Moon"

The *Albion* journeys to the Lunar city of Von Braun to have the mobile suits refitted by Anaheim Electronics. Mosha, still disgruntled, takes any opportunity to give Uraki a hard time about the damaged Gundam.

Once on Von Braun, the crew is given shore leave. At a nightclub, Uraki, still despondent over his failure, is unable to enjoy his night off. Monsha's relentless harassment is soon more than he can take and he runs out blindly into the night,



wandering aimlessly through the streets.

When a gang of street toughs slams Uraki against a wall and starts beating him, Uraki is so deeply depressed that he doesn't resist—he doesn't care what happens to him. Only when they take away his pilot's wings does he revive. Laughing, the gang ignores his pleas to return his wings and walks away, tossing the wings on the ground. Just as he passes out, Uraki sees a tall, one-armed man pick up the discarded pin.

Back at Anaheim, Nina is hard at work on restoring the Gundam when her engineer friend Paula, noticing Nina's somber mood, suggests she find herself a boyfriend. "Or is your Gundam all you want?" she teases.

Uraki, awakening in a small house in a scrapyard run by the mysterious one-armed man, introduces himself as a Federation mobile suit pilot and then must deny being a deserter. When he spots a mobile-armor remnant of the One-Year War, a Val Valo, hidden in a shed behind the man, the man throws him to the ground in a rage and orders him to stay away from it.

Meanwhile, as Uraki's friends from the *Albion* comb the station for any sign of their vanished comrade, Cima secretly arrives and meets with an Anaheim director. Although Anaheim has no problem working with both sides of the conflict, Cima feels slighted by Anaheim's preferential treatment of the Federation and warns the director not to make such mistakes in the future.

Despite his host's warning, Uraki returns to the wrecked Val Valo. When the furious scrapyard owner finds him digging into one of the suit's access panels, Uraki offers to stay and fix the armor without compensation. Because of the young pilot's surprising knowledge of mechanics, the older man grudgingly agrees to let him stay.

Later, the man's girlfriend, Latura, confronts Uraki. She pleads with him to leave, telling him that although Kelly had to leave the mobile suit forces the war isn't over for him yet. Unknown to Uraki, she runs to call the *Albion* with an anonymous tip on the location of their missing pilot.

Uraki takes a bus into the city, intending to return to the *Albion*. But as he watches Admiral Delars' televised speech through a shop window, he catches sight of Cima talking to Kelly in the street. Uraki, realizing that Kelly intends to use the Val Varo to aid the Delars fleet, confronts the former Jion pilot when Cima is gone.

Kelly flattens Uraki with one punch. When Uraki picks himself up and leaves the yard, he is surprised to run into Nina, who rushed to find him after receiving Latura's tip. Talking to Nina convinces Uraki that he wants to return to the *Albion*, but he tells her that he has something to do first. He runs off, leaving a puzzled Nina behind.

At the scrapyard, Kelly works on the mobile armor. Uraki, sitting down beside him, says that he knows that Kelly too is a pilot. Were Uraki to give up mobile suits, he knows that something inside him would always be missing—and so he wants to continue fixing the mobile armor together, despite the fact that they will be enemies when it is finished. The two agree to work together through the night and manage to get the old armor operational.

In the morning, Uraki puts on his uniform and salutes. The two say goodbye and Uraki returns to the *Albion* for the test of the Full-Vernian Gundam.

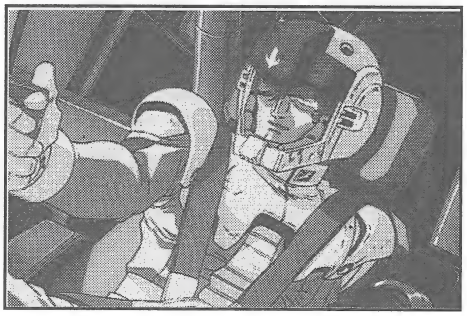
Episode Seven
"Shining Blue Fire—The Burning Heart"

A light streaks across the dark Lunar sky. Uraki is testing the new Full-Vernian Gundam, providing the excited Anaheim technicians with test results far above their expectations.

Despite the fact that Nina has once again become her former sweet self, Uraki still seems uncertain. Keith, observing that Uraki has no clue at all when it comes to women, gives him to tickets to a movie and urges him to ask Nina. As Keith heads off on a date with Mora, he tells Uraki that if he doesn't do something very soon, he'll find himself left out in the cold.

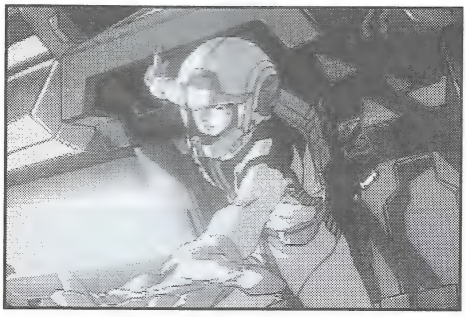
Kult, a Jion officer from Cima's fleet, arrives with gold to buy Kelly's mobile armor, telling the old man that he, not Kelly, will be piloting the machine. "After all," he says, "You didn't really think we'd let a cripple pilot it, did you?"

Uraki, tickets in hand, makes it all the way to Nina's office—only to lose his nerve and make up some problem with the Gundam as an excuse for his visit. Nina spots the tickets in his pocket and asks for details, but Uraki is already trying to back out. Frustrated and angry, Nina calls him a coward and runs from the room. Paula, stopping Uraki in the corridor as he tries to run after the fleeing object of his affections, storms at him, "Are mobile suits the only thing you know about?".



In the meantime, Kelly has decided to use the Val Varo to attack the Gundam himself in order to prove his worthiness as a pilot. In his larger armor, Kelly easily mows down Kult, whom Cima sends in a Zaku to stop him. "Don't bother sending any GMs!" Kelly challenges over the communications channel. "I only want the Gundam!" If the Gundam doesn't meet him in a duel, Kelly threatens to destroy Von Braun City.

Nina's father is happy to hear she is packing to leave. "I was so worried when I heard you were going back on the Federation ship," he tells her.



Nina replies sadly, "I made another mistake...I guess I should just give up." As she struggles past the front desk with her suitcase, she hears Kelly's voice over the channel. "Kelly!" she whispers, surprised.

Uraki launches the Gundam to meet the attacking armor. Kelly, realizing he is facing his friend, is nonetheless determined to continue. "To a soldier, battle is all that matters!" he shouts. The Val Varo releases three modules, trapping the Gundam in a plasma field.

Nina drives out onto the Lunar station in a small float, pleading with Kelly to stop the fight. Kelly recognizes her and shouts her name as Keith arrives in his GM unit and enters the battle, firing at the armor. Distracted by Nina, Kelly reacts badly to Keith's attack, a strike from his guns going wildly off-target and hitting Nina's float. Uraki screams her name as Keith, despite damage to his GM Cannon II, destroys the energy field trapping the Gundam.

Berserk, Uraki roars after Kelly, rapidly firing his beam rifle at the Val Varo. Although Kelly manages to use the armor's pincers to grab the attacking Gundam by its legs, Uraki separates the top half of the Gundam and plunges his beam saber into the armor's power supply. Uraki shouts at Kelly to eject, but—"I never built an escape system into it," the old soldier answers. "I have no regrets." The Val Varo explodes.

As Nina slowly regains consciousness, she sees Uraki climbing out of the Gundam's hatch. He cries out to her, finally admitting his feelings, saying he wants her with him always. Nina floats up to meet him and the two embrace at last. ■

ANIMATED PLASTIC

THE PAINSTAKING MOLD-MAKING PROCESS: HOW TO MAKE YOUR OWN GARAGE KIT

Part One

By Dana Kurtin

Before you start: This is only part one of four-part article. You will need to read all four articles before actually attempting your own mold-making project.

Defined loosely, a garage kit is any kit made out of the hard plastic known as resin or from soft, hollow vinyl. This definition covers a lot of territory, but then, so do garage kits. Kits ranging from one-piece animals to 100-piece robots are sculpted, cast, and sold as garage kits on the modeling market.

Garage kits began as literally that—kits made in garages. Modeling enthusiasts began making their own silicon molds and pouring their own kits out of resin well before the modeling industry caught on to the process. While independent modelers could make only a handful of figures, it was the only way to create specialized kits that weren't available on the general market.

The modeling industry got wise to this scheme a little over eight years ago, and now well-known companies such as Kaiyodo, Volks, General Products and Musashiya have taken over the garage kit market with some of the most dynamically-styled kits to hit the modeling world in years. *(see ANIMAG #6 for more about garage kits.)*

The biggest difference between garage kits and commercial, mass-produced kits, better known as "snap-together" or injection-mold kits (see ANIMAG #13), is in their mode of production. Garage kits are made with soft, rubbery, easy-to-make silicon molds instead of the hugely expensive steel molds used by the big companies. Typically, companies producing garage kits are smaller, less wealthy modeling outfits that lack the cash to commission metal molds.

Despite the prohibitive price, metal molds have one great advantage: they never wear out. Silicon molds, on the other hand, wear out very quickly. The resin poured into the mold heats up as part of the casting process, "frying" the silicon a little more each time until it becomes brittle. Once this happens, the mold is useless and another must be made.

Because of silicon's limited durability, even the biggest garage-kit companies, such as Kaiyodo, General Products and Musashiya, are incapable of producing huge numbers of resin kits for the fan market. Kaiyodo will typically produce only about 3,000 casts of a single kit. While this sounds like a lot, it hardly compares with the millions of injection-mold kits turned out by companies such as Bandai. Because of the small number of garage kit sets produced, garage kits are typically collector's items as opposed to toys and cost accordingly.

Even though the commercial market pours close to a thousand garage kits (which are now actually made in warehouses) into the market every year, it is still feasible for people to make models in their *own* garages. Modelers in Japan and in America still make garage kits, although now it is mostly for personal pleasure rather than for business purposes. Many sculpt their own kits, while others like to recast parts to change a commercial kit to their liking.

For truly dedicated modelers or sculptors who would like to try something a little more challenging, casting your own kit can be a deeply satisfying experience.

A Few Words of Warning

If you are a very serious modeler, you can duplicate the in-garage process that started the garage-kit craze in the first place by making your own molds and pouring your own resin. But be warned: If you're not informed, making kits can get you into trouble legally and financially, impair your health and destroy your home.

About Legality

There is nothing illegal about recasting commercial kits, either American or Japanese, *for your own use*. This term means simply that you are not producing kits for personal gain—that is, you do not intend to sell them for a profit.

Similarly, you are allowed to make renditions of a copyrighted character, such as Godzilla, if they are for you and not for sale. If you try to sell them, however, you are setting yourself up for a lot of grief. American companies in particular are vigilant about enforcing copyright laws and

are willing to take legal action and file lawsuits against even small, independent modelers.

The legal situation with Japanese kits is a little more nebulous. Many Japanese shows and characters are licensed in America, even if they have never been shown on television or released in the theaters. On the other hand, other shows and characters are not copyrighted even in Japan, and even if they are, some copyrights do not extend overseas. If you plan on making a lot of kits (over 100), and selling them for a profit, your best bet is either to check to see who owns the copyrights, or to keep a low profile and make a very small number of kits.

The best way to handle these legal issues is to make kits only for yourself and a few friends. Your basic silicon mold can only make about 50 good casts anyway, too small an amount to rouse the bloodthirsty attentions of copyright attorneys and angry artists. But remember that most companies, both American and Japanese, take a dim view of others reproducing their work without permission, no matter how small the lot. Reproducing without permission is not the way to make friends in the industry.

About Price

Making your own molds is very expensive—about two to three hundred dollars to get started (if you're lucky). In fact, it will cost more to make your own kits than to buy them, even with the inflated prices in America. Silicon, the mold-making material, can run more than $85 per gallon, and some molds will require quite a bit of silicon. Resin, the material used for the actual kit, is a little cheaper but not by much. Plus, resin doesn't come in a single jug but has to be mixed as part of the molding process, so you'll have to buy one gallon of part A and one gallon of part B every time. In any case, you're going to need at least a gallon of silicon and a gallon each of the two resin components to get started, and the more kits you make, the more material you're going to need.

About Location

You can't make garage kits just anywhere. Mold-making is a very messy, very smelly process and entails flinging used paper towels and wet clay around. Ideally, you should be doing this somewhere you can make a huge mess—like your garage.

The most important thing to remember when picking a place to work is that you MUST work in a WELL-VENTILATED AREA. To put it bluntly, plastics stink, and their noxious fumes do irreparable damage to your brain if they aren't diluted by fresh air. In addition, the materials are extremely flammable. Keep any flame well away from your casting area!

About Time

Keep in mind that making your own molds will take time and patience. As the modeler's saying goes, this is not a cake. Modeling cannot be rushed, and if you make even a single mistake, you will have to start all over again. If your mold is imperfect, the results will show when you try to make kits out of it; a faulty mold produces distorted kits with heavy mold lines.

Overall, expect the mold-making process to take at least two to three days, and that's not including the time it will take to actually pour the kits and let them harden.

About Expectations

Remember that your first mold, no matter how careful you are, will probably not turn out the way you expect. Like everything else, learning how to cast model kits takes patience and dedication. Your first mold-making project should be a very simple one-piece figure no larger than 3" by 2", and it shouldn't be an object close to your heart. Your first effort is not the time to try to create a life-size Guyver or a highly detailed kit with a lot of small parts, such as a Gundam Alex. Start slow, and then work your way up. In the end, it'll be worth it.

Still intrigued? Next issue, we'll discuss what you'll need to cast your own kit. ■

ANIMATED PLASTIC: RECENT RELEASES

Kaiyodo
A soft-vinyl kit of Castle Cagliostro in 1/350 scale from Miyazaki's hit film *Castle Cagliostro* comes complete with figures.

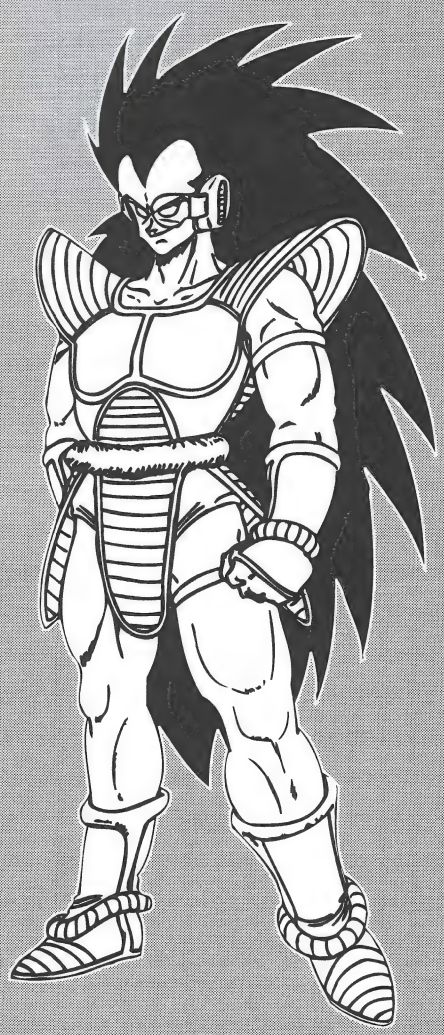
Musashiya
This kit of Aptom III, the ability-absorbing Lost Number Zoanoid from *Guyver*, shows aspects of absorbed Zoanoids Elegan and Valmore. Prepainted, in soft vinyl. 1/12 scale.

Volks
Go Nagai's popular character Siren from *Devilman* manifests herself in a demonic resin kit called "Hatred."

B-Club
From the long running *Shonen Jump* comic *Dragonball*, and the television series *Dragonball Z*, comes Raditts, the first Saiyajin to come after Goku, in 1/8 scale resin.

Kotobukiya
This supremely elegant kit, called *Albinone*, is based on famed artist Amano's drawings of Elric of Melnibone. Resin, 1/9 scale.

Max Factory
Honoring the early Japanese super-heros, this kit of Cashern 92-type is in resin, 1/8 scale.



ANIMAG READER SURVEY

To better serve our readers, please take the time to fill out the following survey.

Name:
Mailing Address:
Permanent Address:
E-Mail Address (if applicable):
Age:

1) Are you a subscriber? ☐ Yes ☐ No
If yes, skip to question 3

2) Where do you purchase ANIMAG?

3) How accessible is anime/manga in your area?
- ☐ Very accessible—three or more stores/sources in area
- ☐ Accessible—one or two stores/sources in area
- ☐ Accessible through mail/special order only
- ☐ Other:

4) Do you belong to any animation clubs? ☐ Yes ☐ No
If no, skip to question 6

5) What animation clubs do you belong to?

6) What is your favorite type of anime?
- ☐ Mecha
- ☐ Science fiction
- ☐ Fantasy
- ☐ Comedy
- ☐ Action/adventure
- ☐ Horror
- ☐ Other:

7) What anime format do you prefer?
- ☐ TV Series
- ☐ OAV
- ☐ Motion Picture

8) Do you consider yourself a collector? ☐ Yes ☐ No
If no, skip to question 10

9) Besides anime/manga, what do you collect?
- ☐ BGM (BackGround Music)
- ☐ Models
- ☐ Posters
- ☐ Other:

10) What was the first anime piece you ever saw?

11) If you had to list one, what would be your favorite anime piece?

12) When seeing translated anime, which translating method do you prefer?
- ☐ Subtitled
- ☐ Dubbed
- ☐ I do not enjoy watching translated anime

13) Which ANIMAG features do you most enjoy?
- ☐ Short synopses (1—2 pages)
- ☐ Long synopses (3+ pages)
- ☐ Interviews
- ☐ Editorial
- ☐ Animation Update
- ☐ Mongo's Manga
- ☐ Anime Ja Nai
- ☐ Mecha File
- ☐ Animated Plastic
- ☐ Other:

14) Which ANIMAG features do you least enjoy?

15) What is the one show you would like to see covered in a future issue of ANIMAG?

Please send your responses to the following address:

ANIMAG
P.O. Box 31492
San Francisco, CA 94131

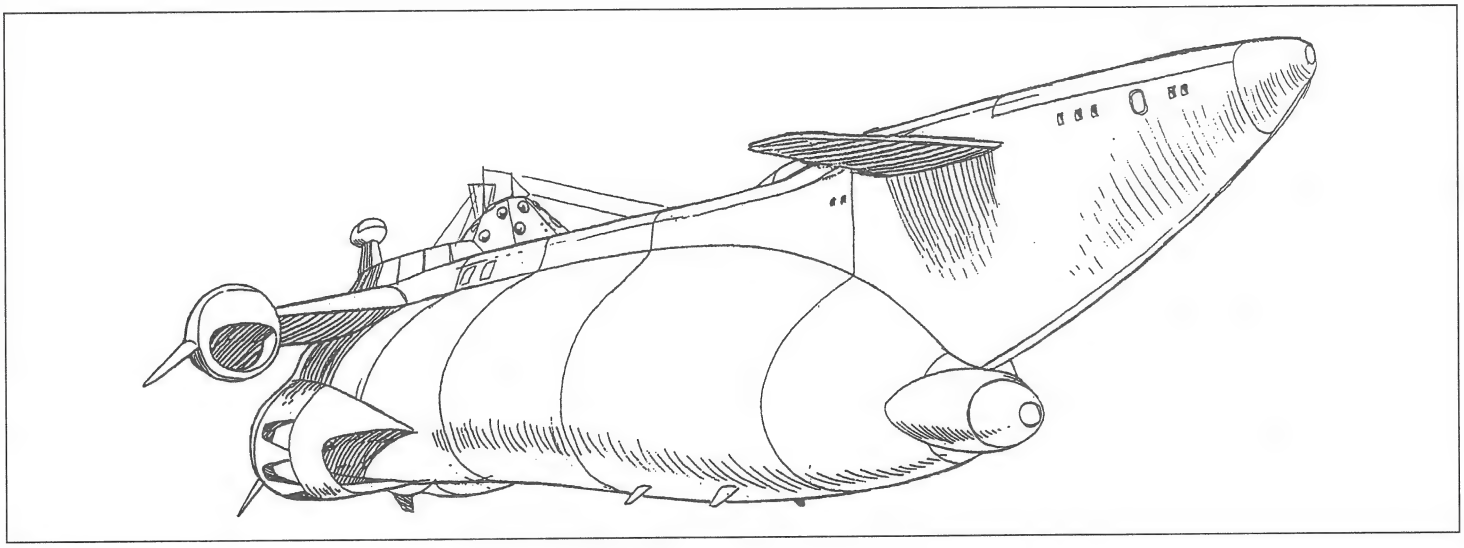
W E H O P E T O H E A R F R O M Y O U !

MECHA FILE

A CONTINUING SERIES ON THE MECHANICS & ROBOTS OF JAPANESE ANIMATION

This Installment Focuses on The Mechanics of Nadia: The Secret of Blue Water

COMPILED BY ALBERT WANG



THE NAUTILUS

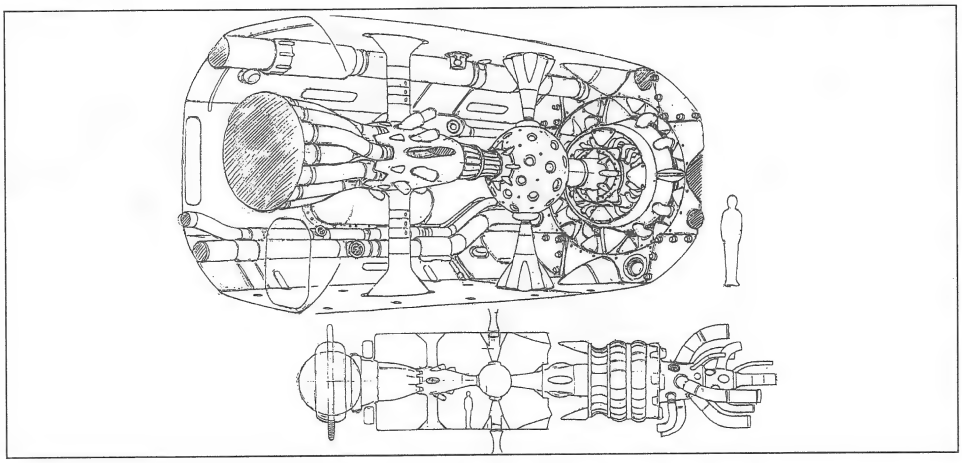
Based an ancient Atlantean starship, the 152-meter *Nautilus* was the world's first multi-purpose submarine. Captain Nemo spent 13 years building this mighty submersible, which was finally completed June 21, 1888 (83 years before the first Alpha attack submarine).

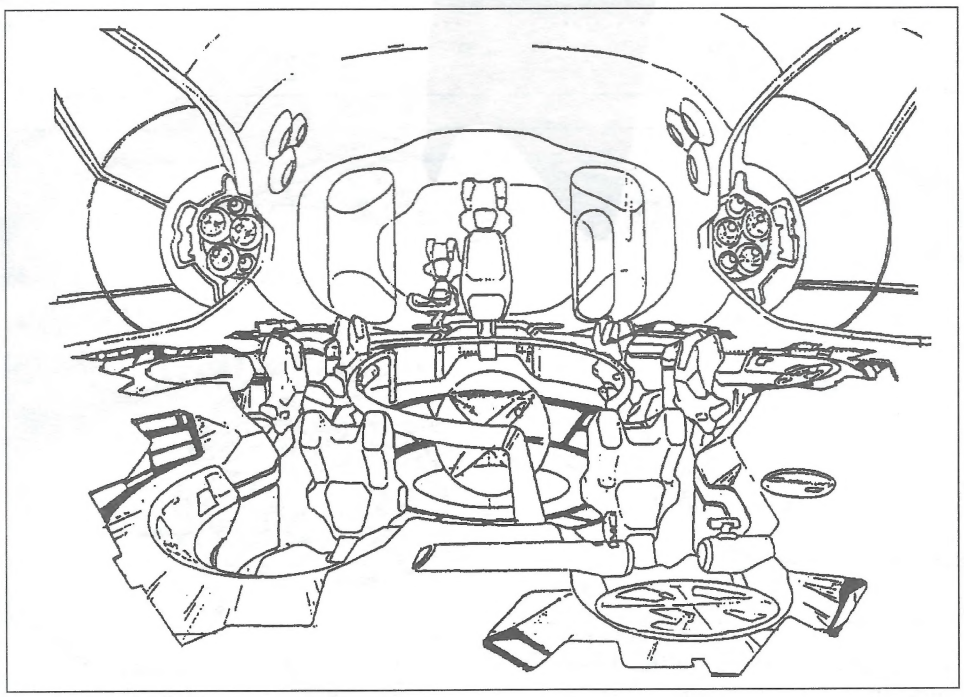
Propelled by **antimatter engines** and **waterjet propulsion** up to speeds of over 108 knots, the *Nautilus* was constructed with multiple **hulls of space-titanium** to withstand deep sea pressure. The submarine's engine, a **normal temperature pair annihilation engine**, obtains its energy from the pair annihilation of hydrogen and anti-hydrogen (proton and anti-proton) and is composed of hardened diamond fiber. With this specialized powerplant, the *Nautilus* has a virtually inexhaustible store of power.

With 8 primary **vertical missile** tubes, 26 **smart-missile** tubes, 14 home guard **anti-torpedo missile** tubes, 14 **home guard** tubes, aerial **torpedo launchers**, and 8 "**bombgards**" scattered over the rear hull, this mighty submarine is one of the most powerful vessels on earth.

HOME GUARD

The *Nautilus*' anti-torpedo defense weapon, the home guard ejects many small mine-like bomblets in cloud-like formations to strike and destroy any incoming torpedo.





Main Bridge and Control Room

The main bridge and a large section underneath make up an **emergency escape block**, which can be separated from the main body of the submarine in case of emergency.

Submarine common sense doesn't apply to *Nautilus*' bridge: although a submarine usually has a it's bridge located near the center of the ship, the *Nautilus*' bridge is placed on the upper heart and is laid out like a cockpit.

The control room's **control panel** is connected to every navigation system on the submarine. In addition to it's **ultra wave communications equipment**, the control room is equipped with a **digital mapping system** (which uses digital values to plot an accurate location for any nearby ship) as well as a **landscape comparison navigation system**. These two systems allow the control panel and its associated instruments to steer the *Nautilus* along the deepest parts of the ocean floor without human navigation.

The bridge also features a **tactical multi-function cathode ray tube**, situated between the pilot and co-pilot at the front end of the bridge, which uses a high definition color LCD panel. This panel can display many different kinds of graphics with the flip of a switch, including the **radar scope** and real-time and enhanced images. The system can be placed on automatic if necessary.

The *Nautilus*' **3-D compass** calculates the submarine's current location by the curvature in the space coordinate system.

Since the sub moves through 3-D space, the **horizontal level indicator** (seen in almost every submarine, no matter what the year or level of technology) provides vital information on the submarine's tilt angle. With that information, the **trim adjustment lever** controls the orientation and tilt angle of the ship as well as the ship's vertical and horizontal movements. The *Nautilus* has very large "wings" and is very maneuverable; in comparison, older submarines required the crewmembers to stand at the end of the ship to tilt the submarine's bow upward.

The **depth meter** provides the pilot with information on the *Nautilus*' current depth; due to its space titanium hull, the *Nautilus* can descend to 700m (much deeper than the Los Angeles Class Attack submarines of today and the U-Boats of the second World War II, which had a maximum operational depth of 200m).

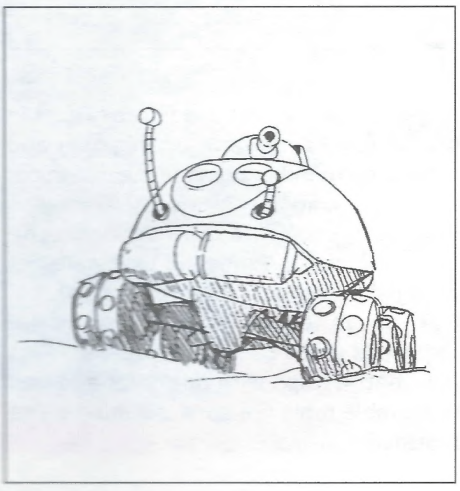
In addition to these systems, the bridge also features ultra-violet emergency lights, sound-proof shock-absorbing tiles, and tektite "vision block" portholes, which not only can withstand high pressure and shocks but also filter out any light source which could endanger the human body.

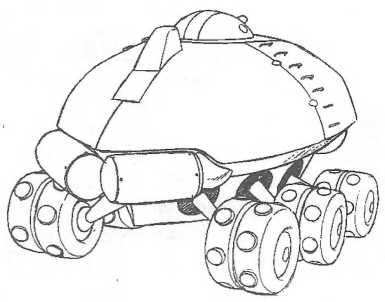
Captain Nemo's chair, like the rest of the *Nautilus*, also has advanced functions. Completely automated, it can steer Nemo around the ship and is rumored to be equipped with a really nice surround sound system.

The Gratan

If the *Nautilus* is the world's first practical submarine, then the Gratan is the world's first practical usable amphibious assault vehicle. The name "Gratan" is a derivative of the tank's full title of Grandis Tank, which is named for Senorita Grandis of the Grandis Trio. The Gratan has 5 modes of operation: Land (G-1), Sea (G-2), Standing (G-3), Walking (G-4), and Flying (G-5); it was later modified for submarine operations.

The Gratan is equipped with six-wheel-drive independent hydropneumatic suspension for land maneuvers. When the vehicle shifts from Land to Standing, pressure from steam currents generated by the main engine (located in the back) move and manipulate the large telescoping leg structures (located at the front and the back of the vehicle) into position.



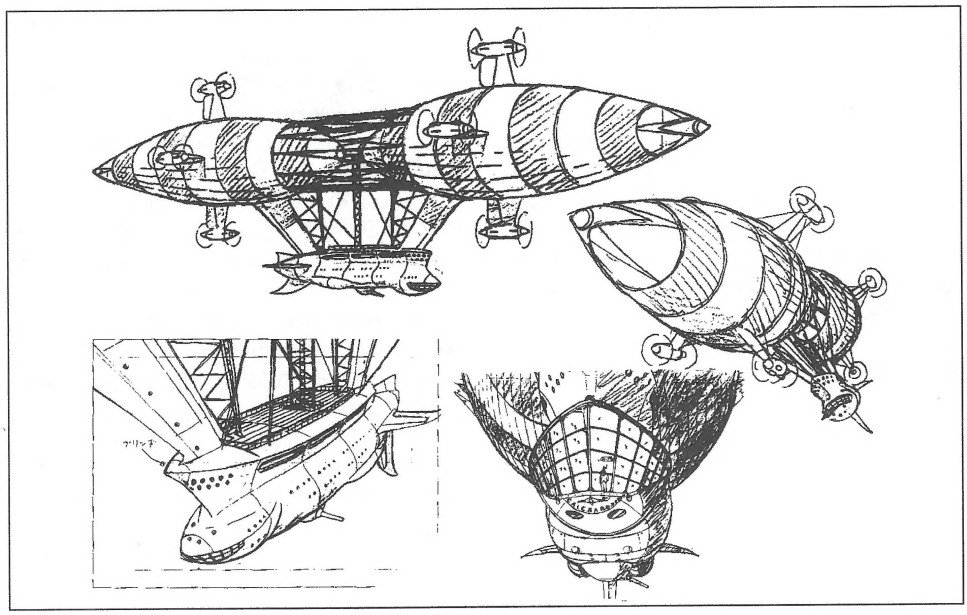


Mecha File

The Gratan also has side hatches which house the manipulator arms, which move by varying hydraulic oil pressure. The balloon pack for the Flying mode is located on top. For defense, the Gratan is also equipped with a "hop-up right" gun. The vehicle's television scope, located in front of Grandis' seat, is equipped with a bright light and a camera.

The Gratan also has special design features purely for Senorita Grandis' comfort. Once in the cockpit, Grandis can kick Sanson or Hanson without stirring from her seat. Her chair also turns into a bathtub when inverted.

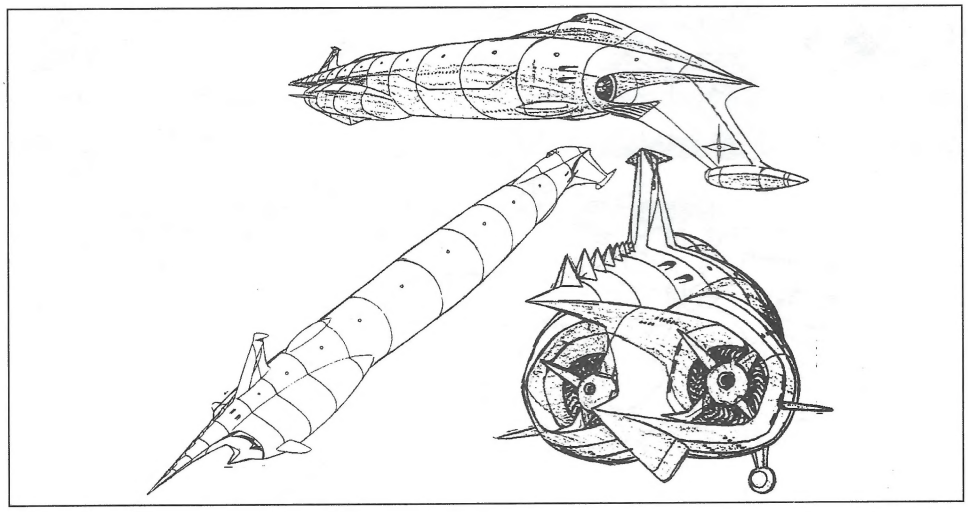
The Neo-Atlantean Arsenal



The Calcharodon

Gargoyle's personal airship, the Calcharodon is reminiscent of the *Albatross* airship from Jules Verne's classic novel **Master of the World**. Multiple propellers allow it to hover or speed through the sky. Equipped with an anti-space-titanium electro-magnet, the airship has an atomic vibrator capable of tearing and rupturing even impossibly strong surfaces.

Garfish

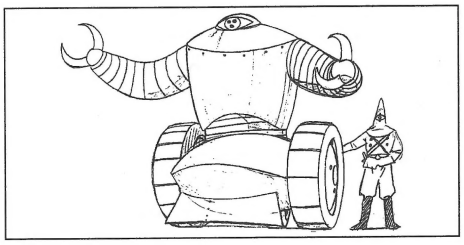


The 150-foot Garfish are the "seamonsters" to blame for shipwrecks worldwide. *Nautilus*' nemesis, Garfish are neither as fast or as well armed and typically hunt in packs, relying primarily on missiles and torpedoes to inflict damage. Like many of the Neo-Atlantean vehicles, the Garfish is based on stolen technology from the original Atlantis. Propelled by a water jet propulsion system (caterpillar drive), the Garfish is equipped with powerful torpedoes which can cripple top-of-the-line U.S. battleships with one shot and has retractable rapid fire guns mounted on its topside.

Garfish II

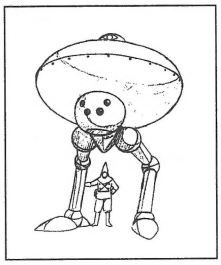
The Garfish II, an enhanced version of the Garfish, has a pointed bow which can be rammed through the armor on other vessels. The Garfish II's bridge is located in the rear; it's primary weapon is the speed provided by its caterpillar drive.

Humanoid Tank



Compared to the Gratan, the humainoid tank is fairly weak and ineffective. This remote-controlled labor machine is attached to a power generator via a long cord. The machine's hands can be interchanged with many tools, including rollers, hammers, etc.

Scout Mecha



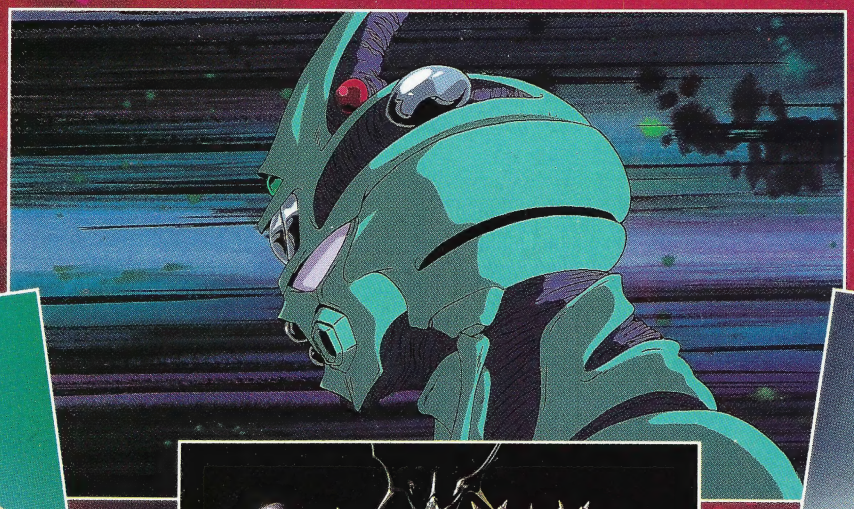
An amusingly crab-like mecha that is dangerous as well as comical.

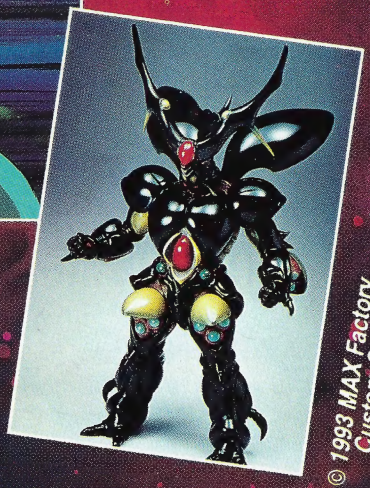
ON A WORLD TEN THOUSAND LIGHT YEARS FROM THIS EARTH, A RACE OF ANIMÉ WARRIORS CONFRONTS DANGER AND DESTINY IN AN ETERNAL BATTLE FOR PLANETARY DOMINATION. NOW, THE WEAPONS AND HARDWARE OF THIS VAST MILITARY CONFLICT BECOME YOURS IN A NEW EXPANSION TO THE MEKTON SAGA.

MEKTON TECHBOOK

GUYVER

TAKAYA Productions 1992





© 1993 MAX Factory Custom Craft All Photographs

1/12TH SCALE BIO FIGHTER COLLECTION

Guyver I	V9012000	$15.95
Guyver II	V9052000	$17.95
Guyver III	V9142400	$19.95
Gregole	V9021600	$17.95
Vamore	V9031600	$17.95
Ramotith	V9041600	$17.95
Enzyme II	V9153200	$26.95
Aptom II	V9163800	$26.95
ZX-Tole Full Fire	V9173200	$29.95
Zoanoid Murakami	V9992750	$21.95

*(above models pre-painted)

1/6TH SCALE BIO FIGHTER COLLECTION

Guyver I	V9012500	$22.95
Guyver III	V9023000	$26.95

*(above models un-painted)

SUPER DEFORMED GUYVER COLLECTION

Guyver I	V9190600	$4.95
ZX-Tole	V9220600	$4.95
Guyver III	V9200600	$4.95

*(above models pre-painted)

• Prices are subject to change, allow 4 to 6 wks. delivery, add $3.00 S&H per kit, orders over 6 kits S&H is FREE

Max Factory

CUSTOM CRAFT

- ***Inteleg International, Inc.*** is the Official Representative of ***MAX Factory*** in the United States.
- We stock the full line of ***MAX Factory*** products. Please send a SASE for a complete catalog.

*These and other exciting **GUYVER** kits are available at fine comic and hobby stores nation wide:*

- ***Showcase Comics I***
  839 W. Lancaster Ave.
  Bryn Mawr, PA 19010
- ***Land of Nevawuz***
  548 Contra Costa Blvd. #J
  Pleasant Hill, CA 94523
- ***Paper Gold, Inc.***
  2034 Woodmere Blvd.
  Harvey, LA 70058 • (504)341-4653
- ***Kit Kraft***
  12109 Ventura Place
  Studio City, CA 91604 • (818)984-0780

INTELEG International, Inc.
354 West Lancaster Avenue • Room 220 • Haverford, PA 19041
215/896-8177 • Fax: 215/896-1745

©&TM 1993 INTELEG INTERNATIONAL, INC.